

12 July, 1900

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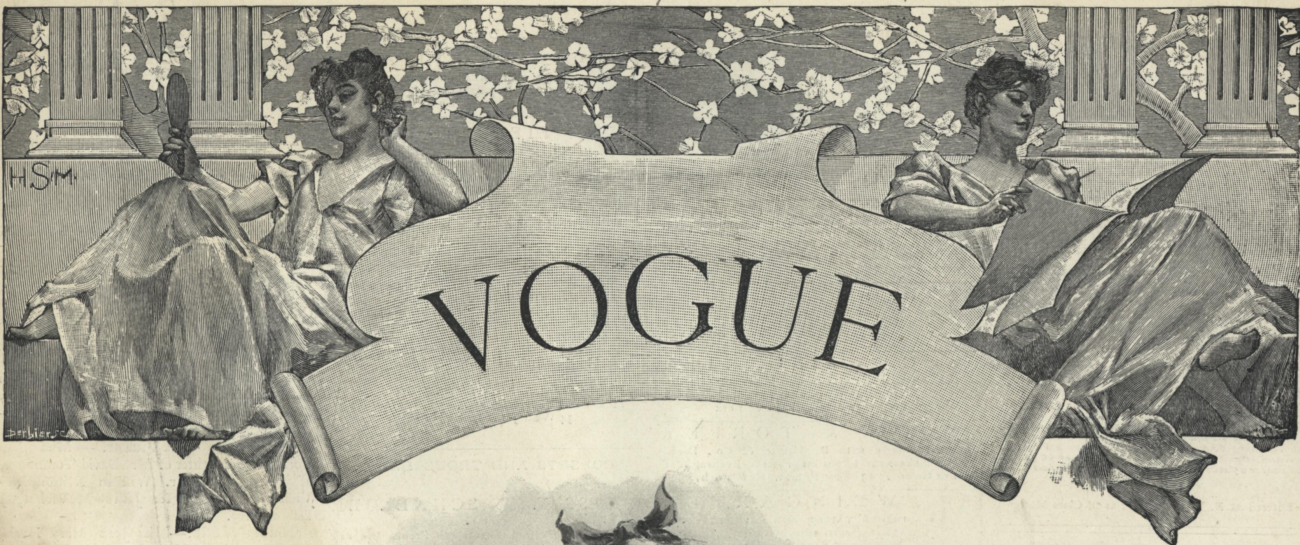
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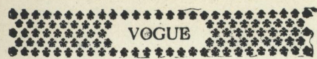
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BEFORE THE BATH





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12 JULY, 1900

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## DIED

Curtis.—William B. Curtis perished in the ice-storm and blizzard at Mount Washington, N. H., on Sat., 30 June, 1900, aged 63 years.

Stout.—At her residence, 21 E. 9th St., on 2 July, 1900, Annie Morris Stout, daughter of the late William Walton Morris, of Morristania, and widow of Aquila G. Stout, in the 95th year of her age.

Urquhart.—At Saratoga, on Fri., 6 July, Col. David Urquhart, of New Orleans, La.

## ENGAGEMENTS

Morton-Seybel.—Miss Lalla Baldwin Morton, daughter of Mrs. Washington Morton, of New Brighton, S. I., to Mr. Daniel Edward Seybel, of New York.

Tomlinson-McVickar.—Miss Ella Tomlinson, daughter of Mr. David Tomlinson, of Yonkers, to Mr. William Neilson McVickar, son of Mrs. Ida Jaffray McVickar, of Dobbs Ferry.

Hush-Wells.—Miss Jean Mary Hush, daughter of Hon. Valentine Goldsmith Hush, of California, to Mr. Frank Richardson Wells, of Vermont, son of the late Major-General William Wells.

## WEDDINGS

Have Meyer-Whiting.—Mr. Henry D. Have Meyer, son of the late Theodore Have Meyer, and Miss Charlotte Whiting, daughter of the late Augustus Whiting, were married at the home of the bride's aunt, Mrs. George L. Rives, on Wed., 11 July, at noon, the Rev. Father Meehan, officiating. Bridesmaids, Miss Natica Rives, Miss Lily Oelrichs. Best man, Mr. L. C. Have Meyer. Ushers, Mr. J. M. McCormack, Mr. Howard Boockock.

## CORRESPONDENCE

Lenox.—One of the social events of last week at Bar Harbor was the reception given by Mr. and Mrs. Giraud Foster. Among those present were: Mr. and Mrs. William D. Sloane, Miss Sloane, Mr. and Mrs. J. H. Hammond, Mr. and Mrs. J. Abercrombie Burden, Jr., Mr. and Mrs. S. Parkman Shaw, Mr. and Mrs. Carlos De Heredia, Mr. and Mrs. Joseph W. Burden, Mr. and Mrs. H. Godwin, Dr. and Mrs. H. P. Jacques, Miss Curtis, Mr. and Mrs. George W. Folsom, the Misses Folsom, Mrs. Richard S. Dana, Mr. R. T. Dana, Mr. and Mrs. John E. Alexandre, Mr. and Mrs. Morris K. Jesup, Mr. and Mrs. Lydie, Mr. and Mrs. George G. Haven, Miss Haven, Mr. and Mrs. R. H. I. Godard, Miss Godard, ex-Governor George Peabody Wetmore and Miss Wetmore, Mr. and Mrs. J. Montgomery Hare, Miss Hare, Captain and Mrs. John S. Barnes, Miss Barnes, Mr. John Sanford Barnes, Mrs. Richard C. Greenleaf, Miss Greenleaf, Mr. Charles Lanier, Mr. and Mrs. George H. Morgan, Mr. George Mosle, the Misses Parsons, Mr. S. Howland Robbins, Mr. and Mrs. J. F. Schenck, Miss Anna Shaw, Mrs. Frank K. Sturgis, Mr. J. Bowers Lee, Mr. Richard Goodman, Mr. Frederick R. Newbold, Miss Evelyn Sloane and Mr. John Sloane, Jr.

Dinners were given last week by Mrs. William Douglas Sloane, Mrs. Dana, Mrs. B. Mackay, Mr. John E. Parsons, Mrs. Frank K. Sturgis, Mrs. Richard Greenleaf and Mrs. John S. Barnes.

Mr. John E. Parsons gave an amateur circus for the Fresh-Air children that Mr. Curtis brings up every year from New York to St. Helen's Home at Curtisville. Among those invited to see the children perform were: Mr. and Mrs. John E. Alexandre, Dr. and Mrs. Richard C. Greenleaf, Miss Greenleaf, Mr. Charles Lanier, Mr. and Mrs. George H. Morgan, Mr. George Mosle, the Misses Parsons, Mr. S. Howland Robbins, Mr. and Mrs. J. F. Schenck, Miss Anna Shaw, Mrs. Frank K. Sturgis, Messrs. J. Bowers Lee, Richard Goodman, Frederick Newbold, John Sloane, Jr., Miss Goddard, Miss Lila Sloane, Mr. and Mrs. John Sloane, Miss Sloane, Mr. George Peabody Wetmore, Miss Wetmore, Mr. and Mrs. George Griswold Haven, Miss Marian



# SEEN ON THE STAGE

The new Rounders at the Casino continues to do excellent business in spite of the heat, the principals, Thomas Seabrooke and Madge Lessing and Phyllis Rankin being as popular as ever. The one hundred and seventy-fifth performance of the play, which will occur on 17 July, is to be accented by the usual souvenir feature.

The theatrical attraction of the week at Manhattan Beach is the Primrose and Dockstader Minstrel Show. The engagement is for a fortnight, and on Sunday next and the following Sunday the "minstrels" will take part in the usual afternoon concert. Pain's very effective spectacle, Japan in Flower and Flame, continues to delight immense audiences. A variety form of diversion fills in the intermissions to the liking of auditors.

Carl Marwig introduced on Monday evening a new ballet, Die Puppen Fee, at Cherry Blossom Grove, the roof garden of the New York Theatre. The other features of interest are: My Rainbow Coon, a new specialty by A. Baldwin Stone; Joseph Adelman, Xylophone Soloist; new acts by Farnham and Seymour, jumpers; the Hawaiian Queen and dancers.

Procter's Fifth Avenue Theatre offers a burlesque, Little Miss Sherlock Holmes, presented by Mr. Black. At this house also are Ida Fuller, the spectacular dancer, who appears in a new series of electric dances; Wartenberg Brothers, acrobats; Dorothy Melville, in monologue; Noss family of acrobats, Crawford Sisters, song and dance specialists; Flotow and Dum, cake walkers. At the Twenty-third Street house Wilfred Clarke is appearing in a petite comedy, Oscar's Birthday, Theodore Carew, Minnie Monks and Clements Hopkins assisting. Others at this house are Adolph Zink, the Liliputian, in his impersonations; Rixford Brothers, head balancers; Furber and Davis, the black cyclones; Simon Brothers, musical clowns; Ingram and Jocklin, song illustrators.

The Pleasure Palace has as its principal feature, a gay little farce, A Surprise Party, which is interpreted by Grace Belasco, Lou Stevens, Leonard Walker and Blanche Homans. Other members of the programme are Cole and Johnston and the Fremont Sisters in songs and dances; Brothers Bright, gymnasts; the Bachelor Club, singing comedians; Wrothe and Wakeman, Irish talkers; Ramsey Sisters, musical act.

The Koster & Bial All Nations roof garden entertainment arrived this week at German week, and accordingly the entertainment includes some distinctly German features. There are the Fenz Brothers, German duet "ists" whatever that may mean; the Brunelles in their miniature theatre; O. K. Sato, juggler; Lome & Edwards, xylophone players; Attie Spencer, scoubrette; Czarina the dancer; Elsie Raui, chansonette.

Hammerstein's Victoria Roof Garden still offers as one of its prime attractions the Johnson Brothers, bicyclers, who, when a wheel, climb ladders. One of them came a cropper a short time ago, but he is mended and at his old tricks. The wrestling ponies are still in view, as is Charlie Rossow, one of the famous midgets.

The Casino Roof Garden programme offers: The White Ribbon orchestra, Sam Weston and daughters in musical comedy, Burke Brothers and their educated donkey, Carlotta Dalmar, trick cyclist; Lottie Gilson, The Three Lane Sisters, Octavie Barbe, French chanteuse; the Gardiner Trio, musical comedians.

Keith's bill for the week includes: Wright Huntington and Company in The Stolen Kiss; a new comedy, Two Black Sheep, interpreted by Moreland, Thompson and Roberts; Marzella's birds; Juan Coiceda, king of the bounding wire; Barnett and Sisson in The Marriage Broker; Midgely and Carlisle in After School; Rossley and Rostelle, Irish team; Flood Brothers, comedy acrobats; Volkya, Equilibrists; Pierce and Egbert, illustrated songs; Sansone and Delilah, heavy weight balancing; the Horbecks, contortion and wire act.

Haven, Mr. and Mrs. J. Montgomery Hare, Mr. Meredith Hare, Mr. and Mrs. S. Parkman Shaw, Mr. and Mrs. Morris K. Jesup, Mr. and Mrs. David Lydig, Capt. and Mrs. John S. Barnes, Miss Barnes, Mr. J. Sanford Barnes, Mr. and Mrs. John H. Hammond, Mr. and Mrs. James Abercrombie Burden, Jr., Mr. and Mrs. Carlos D. Herodia, Mr. and Mrs. Joseph W. Burden, Mr. and Mrs. Godwin, Dr. and Mrs. H. P. Jaques, Miss Curtis, Mr. and Mrs. George Winthrop Folsom, Miss Folsom, Mrs. Richard S. Dana, Mr. David T. Dana.

The recent arrivals at the Curtis Hotel include: Senator Jonathan Chase, Mrs. Chase, Miss Chase, Mr. and Mrs. Isaac Judson Boothe, Miss Boothe, Mr. George Peabody Wetmore, Miss Wetmore, Mr. F. C. Harris, Miss Parry, Mrs. M. R. Walton, Mr. William C. Lovering and Miss Lovering, Mr. and Mrs. J. Montgomery Hare, Miss Hare, Mr. Montgomery Hare, Mr. William H. Hare, Jr.; Mr. Denis M. Hare, Mr. Meredith Hare, Mrs. William Floyd-Jones, Miss Jennie M. Coutant, Mr. and Mrs. Coutant, Mr. and Mrs. R. H. I. Goddard, Miss Goddard, Mr. R. H. I. Goddard, Jr.

Newport.—The first meeting of the Clam-bake Club was held on Saturday at Easton's Point. Among those present were the president of the club, Mr. Center Hitchcock, and the Messrs. Fred P. Sands, Robert Sedgwick, J. De Forest Danielson, E. J. Berwind, F. P. Garretson, Joseph Harriman, George A. Hunn, J. Neilson Howard, William R. Hunter, Woodbury Kane, Roland King, Stuyvesant Le Roy, George Pollock, Lisperand Stewart, John Whipple, W. G. Max Muller, C. Crackanthorpe, C. L. F. Robinson, Elisha Dyer, Jr., H. H. Hunnewell, Jr., H. F. Eldridge, Fred H. Paine, Hermann Oelrichs, Rand P. Crandall, Clarence W. Dolan, Hugh K. Norman, Royal Phelps Carroll, Reginald Norman.

Mrs. Stuyvesant gave a dinner on Saturday in honor of her guests, Mr. and Mrs. George Gould. Present were Mr. and Mrs. Hermann Oelrichs, Mr. and Mrs. W. K. Vanderbilt, Jr., Mr. and Mrs. Elisha Dyer, Jr., Lord and Lady Pauncefoot, Mr. and Mrs. Henry Clews, Mr. and Mrs. Clarence W. Dolan, Mr. W. G. Max Muller.

Other dinners have been given during the week by Mrs. J. Frederick Pearson, Mrs. George L. Rives, Mrs. H. Mortimer Brooks, Mrs. J. L. Lanier, Mrs. Thomas Hitchcock, Mrs. Elbridge T. Gerry, and Mrs. Henry Clews.

The first dance of the season will be given this evening at the Casino.

Mrs. Heber R. Bishop gave a luncheon last week in honor of Miss Mary Goette.

Mr. J. Van Allen will arrive this week at Newport for the season.

Mr. and Mrs. George P. Eustis arrived last week for the season.

Mrs. Perry Tiffany has taken Lawnfield for the summer.

The theatricals at the Casino will begin on 17 July. Many subscribers' seats have been sold, and the indications are that this new feature of the summer life at Newport will be most successful.

## GOLF

Garden City.—The Amateur Golf Championship was decided on the links of the Garden City Club last week. In the qualifying round the prize for the best score was won by Walter J. Travis in 166. The second cup was won by Robert C. Watson, Jr., 169, and the third by James A. Stillman with 175.

Those to qualify and their scores were:

Walter J. Travis, Garden City—  
Out.....4 4 6 5 5 6 4—43  
In.....5 6 4 5 4 4 6 3—42—85  
Out.....4 3 5 5 4 5 4 3—39  
In.....6 5 4 5 5 5 5 2—42—81—166

R. G. Watson, Jr., Westbrook—  
Out.....5 4 4 5 4 4 4 5—43  
In.....5 4 5 6 5 6 5 4—44—83  
Out.....4 4 5 6 4 5 5 5—42  
In.....5 6 5 5 4 6 6 2—44—86—169

James A. Stillman, Newport—  
Out.....4 3 5 7 4 4 4 5—40  
In.....5 4 5 5 5 5 5 4—43—83  
Out.....6 3 6 6 5 4 6 0—47  
In.....5 5 5 5 5 6 5 3—45—92—175

Findlay S. Douglas, Fairfield—  
Out.....6 4 5 7 5 5 4 6—46  
In.....5 5 4 6 5 5 7 4—45—91  
Out.....4 4 5 5 4 4 5 6—42  
In.....4 4 3 6 4 6 7 5—43—85—176

E. M. Byers, Jr., Allegheny County—  
Out.....5 3 5 5 4 4 5 5—40  
In.....5 6 5 5 5 5 5 5—47—87  
Out.....4 3 5 5 4 4 5 6—44  
In.....3 7 4 6 5 4 6 5—45—89—176

Charles H. Seeley, Wee Burn—  
Out.....4 4 4 6 5 4 5 5—40  
In.....5 5 4 6 4 5 6 6—45—85  
Out.....5 3 6 5 5 5 6 6—40  
In.....5 4 4 5 5 6 6 7—46—92—177

A. L. Norris, Dyker Meadow—  
Out.....4 5 5 4 4 4 5 5—41  
In.....4 7 6 5 6 6 5 4—47—88  
Out.....4 4 4 6 5 5 5 5—42  
In.....4 6 5 7 6 5 5 5—37—89—177

T. Courtney Jenkins, Baltimore—  
Out.....4 3 6 8 4 5 5 5—44  
In.....5 5 5 5 4 5 6 4—42—86  
Out.....4 3 5 6 6 5 5 5—45  
In.....5 6 5 6 6 5 6 3—47—92—178

H. M. Harriman, Meadow Brook—  
Out.....5 4 5 7 5 6 4 5—46  
In.....5 4 7 4 5 5 6 4—45—91  
Out.....5 5 5 4 4 6 5 6—45  
In.....5 5 5 4 4 6 5 6—45—88—179

A. G. Lockwood, Allston—  
Out.....6 3 4 6 4 6 4 6—54  
In.....5 3 4 6 4 6 4 6—45—89  
Out.....5 3 7 5 4 5 7 6—40  
In.....4 6 5 6 4 5 6 5—45—91—180

Ardar M. Robbins, St. Andrew's—  
Out.....5 3 7 5 5 5 6 5—45  
In.....5 6 5 6 4 5 5 5—5—91  
Out.....6 4 5 6 5 5 5 5—47  
In.....4 6 4 5 4 5 5 5—43—90—181

J. G. Averell, Rochester—  
Out.....4 3 5 6 4 5 6 5—64  
In.....4 5 5 6 4 5 7 5—40—90  
Out.....5 1 7 4 4 4 5 5—84  
In.....6 6 5 5 4 5 6 3—40—91—181

John H. Brooks, Scranton—  
Out.....5 4 4 7 5 5 7 6—47  
In.....4 6 5 5 5 5 6 6—43—91  
Out.....4 6 5 5 5 5 6 6—45  
In.....4 6 5 5 5 5 6 6—43—90—181

H. B. Hollins, Jr., Westbrook—  
Out.....4 4 7 6 4 4 4 6—54  
In.....5 4 5 7 4 5 6 6—44—90  
Out.....5 4 5 6 5 5 6 5—45  
In.....5 5 5 6 5 4 8 6—37—92—182

Percy R. Pyne, 2nd, Princeton—  
Out.....5 3 6 4 5 6 6 6—44  
In.....5 6 5 5 5 6 5 5—35—89  
Out.....4 3 7 8 4 6 6 7—48  
In.....6 3 5 5 6 6 6 5—45—93—182

Gardiner G. Hubbard, Oakley—  
Out.....4 4 5 6 4 6 5 5—43  
In.....5 7 4 6 4 5 7 5—47—90  
Out.....5 3 5 6 4 6 6 4—54  
In.....4 6 5 6 5 6 6 6—48—92—182

For the consolation cup were:

Charles Hitchcock, Jr., Point Judith.....94 89 183  
Louis Livingston, Jr., Westbrook.....87 96 183  
H. F. Kneeland, Buffalo.....94 96 184  
James A. Tyng, Morris County.....87 97 184  
John Stuart, Princeton.....90 95 184  
M. Robertson, Shinnecock.....94 90 184  
Gilman P. Tiffany, Powelton.....92 95 185  
Reginald Brooks, Newport.....95 92 185  
W. M. McCawley, Merion.....64 91 185  
John Reid, Jr., St. Andrew's.....90 96 186  
Allan Kennedy, Montclair.....95 91 186  
Stuart Stickney, St. Louis.....94 92 186  
Quincy A. Shaw, Jr., Myopia.....93 94 187  
James G. Thorp, Oakley.....95 92 187  
Tiffany Richardson, Shinnecock.....92 95 187  
T. S. Beckwith, Cleveland.....93 94 187  
R. A. Rainey, Cleveland.....96 91 187

The summaries of the match play rounds follow:

Amateur Championship, First Match Play Round—T. S. Beckwith, Cleveland, beat James A. Stillman, Newport, 3 up and 2 to play; Walter J. Travis, Garden City, beat Robert C. Watson, Jr., Westbrook, 2 up and 1 to play; James A. Tyng, Morris County, beat H. P. Kneeland, Buffalo, 8 up and 6 to play; Charles Hitchcock, Jr., Point Judith, beat Percy R. Pyne, 2d, Princeton, 5 up and 3 to play; John Reid, St. Andrew's, beat Charles H. Seeley, Wee Burn, 3 up and 2 to play; T. M. Robertson, Shinnecock, beat G. G. Hubbard, Oakley, 7 up and 6 to play; A. G. Lockwood, Allston, beat A. L. Norris, Dyker Meadow, 4 up and 6 to play; J. H. Brooks, Scranton, beat Gilman P. Tiffany, Powelton, 2 up and 1 to play; John Stuart, Princeton, beat Arden M. Robbins, St. Andrew's, 7 up and 5 to play; William M. McCawley, Philadelphia, beat Stuart Stickney, St. Louis, 4 up and 3 to play; Findlay S. Douglas, Fairfield, beat Reginald Brooks, Newport, 5 up and 4 to play; E. M. Byers, Jr., Allegheny,

beat Allan Kennedy, Montclair, 1 up; Quincy A. Shaw, Jr., Myopia, beat R. A. Rainey, Cleveland, 8 up and 7 to play; H. B. Hollins, Jr., Westbrook, beat Tiffany Richardson, Shinnecock, 2 up; J. G. Averell, Rochester, beat T. Courtney Jenkins, Baltimore, 3 up and 1 to play; Herbert M. Harriman, Meadow Brook, beat Louis Livingston, Jr., Westbrook, 3 up and 2 to play.

Second Round—W. J. Travis, Garden City, beat T. S. Beckwith, Cleveland, 8 up and 7 to play; Charles Hitchcock, Jr., Point Judith, beat J. A. Tyng, Morris County, 12 up and 11 to play; John Reid, Jr., St. Andrew's, beat J. M. Robertson, Shinnecock Hills, 3 up and 2 to play; A. G. Lockwood, Allston, beat J. H. Brooks, Scranton, 2 up; J. Stuart, Princeton, beat W. M. McCawley, Philadelphia, 6 up and 4 to play; F. S. Douglas, Fairfield, beat E. M. Byers, Jr., Pittsburg, 10 up and 9 to play; Harry Hollins, Jr., Westbrook, beat Q. A. Shaw, Jr., Myopia, 1 up; H. M. Harriman, Meadowbrook, beat J. G. Averell, Rochester, 4 up and 2 to play.

Third Round—Walter J. Travis, Garden City, beat Charles Hitchcock, Jr., Point Judith, 6 up and 5 to play; A. G. Lockwood, Allston, beat John Reid, Jr., St. Andrew's, 1 up (40 holes); Findlay S. Douglas, Fairfield, beat John Stuart, Princeton, 9 up and 8 to play; Herbert M. Harriman, Meadow Brook, beat Harry Hollins, Westbrook, 5 up and 3 to play.

## SEMI-FINALS

Findlay S. Douglas, Fairfield, beat Herbert M. Harriman, Meadow Brook, by 4 up and 3 to play, as follows:

Findlay S. Douglas, Fairfield  
Out.....4 3 4 6 5 5 4 4—39  
In.....3 5 5 5 5 6 5 6—42—81  
Out.....4 1 5 4 4 4 4 6—44  
In.....5 4 4 7 5 4 4 2—29—67—148

Herbert M. Harriman, Meadow Brook—  
Out.....6 4 4 5 4 4 4 5—40  
In.....4 5 4 5 4 6 6 6—44—84  
Out.....4 4 5 6 4 4 4 5—40  
In.....5 5 5 7 4 5 5 3—31—71—155

Walter J. Travis, Garden City, beat A. G. Lockwood, Allston, as follows:

Walter J. Travis, Garden City—  
Out.....4 3 5 7 3 4 4 6—40  
In.....4 5 3 5 4 5 4 4—44—78  
Out.....4 3 5 4 4 4 4 5—34

A. G. Lockwood, Allston—  
Out.....4 3 5 5 4 4 4 6—39  
In.....5 5 5 6 4 5 6 5—45—84  
Out.....5 3 5 6 5 4 5 7—40

In the final round W. J. Travis beat Findlay S. Douglas by 2 up, thus winning the amateur championship for 1900. Scores:

Travis, out.....4 3 4 6 4 5 4 5—49  
Douglas, out.....5 3 6 5 4 4 4 4—40  
Travis, in.....5 4 7 4 4 5 5 5—42—81  
Douglas, in.....5 5 5 5 5 6 5 6—40—86  
Travis, out.....3 4 4 5 4 4 4 6—39  
Douglas, out.....4 3 4 6 4 4 4 5—39  
Travis, in.....5 4 5 4 4 6 4 6—34—81  
Douglas, in.....3 5 4 5 4 5 4 5—40—79

The previous winners of the amateur championship have been: 1899, Herbert M. Harriman; runner up, Findlay Douglas; 1898, Findlay Douglas; runner up, W. B. Smith; 1897, H. J. Whigham; runner up, W. R. Betts; 1896, H. J. Whigham; runner up, J. G. Thorpe.

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Majestic.—Sailing Wed., 4 July: Mr. and Mrs. James A. Burden, Mr. Arthur Scott Burden, Mr. J. D. Cheever, Mr. Rawlins Cottenet, Mr. and Mrs. S. V. R. Crosby, Mr. Robert L. Gerry, Mr. Peter G. Gerry, Mr. and Mrs. Clarence Moore, Mr. and Mrs. Byam K. Stevens, Mr. Reginald Vanderbilt, Mr. S. O. Vanderpoel, Jr., Mr. William C. Whitney.





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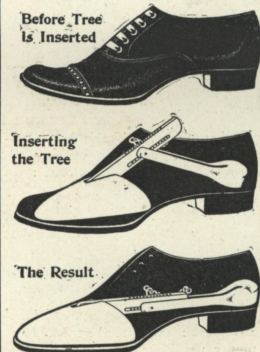
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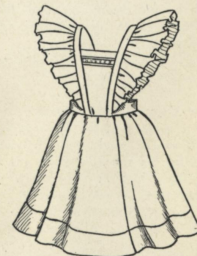
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# Vogue



FOR A GARDEN PARTY

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE





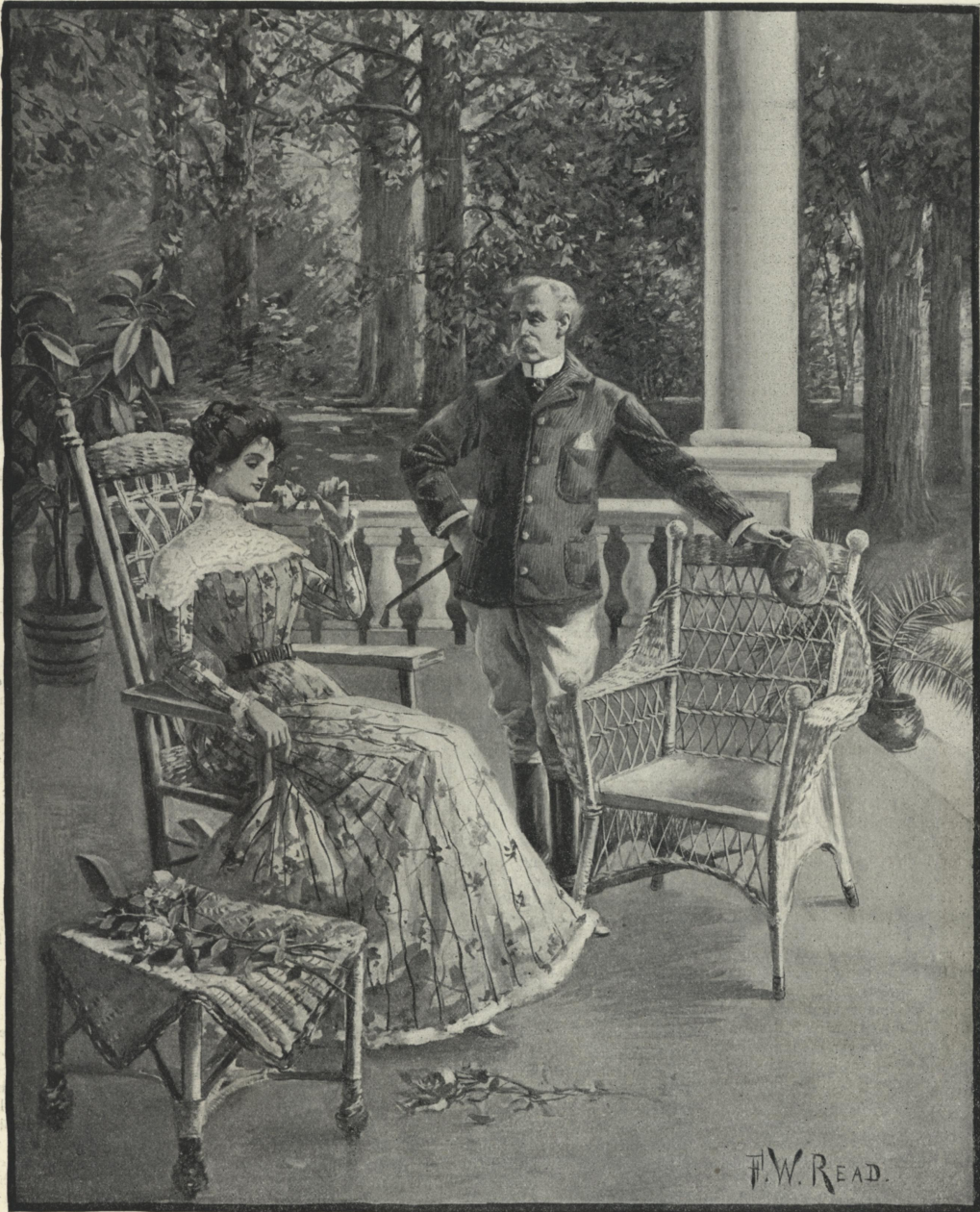
"Nagging," replied the young man in answer to his old school teacher's inquiry as to what had been the boy hatred of his school experience. It is not a gracious claim but a sadly true one, alas! that the majority of adults if they gave truthful reply to-day would echo the answer just recorded were they asked to name the ugliest memory of their childhood's home. The greatest sinners in this regard are the conscientious mothers who joyfully sacrifice themselves for the sake of the little ones born to them, maternal affection being the consuming passion of their lives. Willing and fond, but lacking the intelligence to perceive that there comes a time when the days of tutelage should end, the erstwhile child having attained self-sufficing individuality, the mother insists upon regulating the conduct of her sons and daughters as long as they make her home with her, and her most bitter experiences arise from the hostility the young persons evince for her tyranny, for tyranny it is. However deficient she may be in knowledge other than that resulting from her personal experience within the four walls of her home, she regards it as her right that she should dominate the goings and comings of her children. The tyranny and nag disseminated by the typical devoted mothers affect a smaller class than they did before girls, as well as boys, set out upon careers of economic independence, for the bread-winner, whatever the sex, is not a personality to be trifled with, but still there remains ample opportunity for the exercise of maternal narrow-minded home domination. For one thing, convention still looks askance at unmarried sons and daughters, even wage earners, who set up for themselves, and, largely in deference to the unwritten social law which proclaims the family roof, when attainable, to be the proper shelter for the unwed, young men and women remain at home when their preference would be for a more independent mode of life. The more fortunate young persons go to strange cities or countries to work out their material salvation, and they thus escape the fond mothers' irritating attempts at domination. The peace of thousands of homes is poisoned by mothers who cannot comprehend the relation they should hold to adult children.

In most instances they are not sympathetic associates for their children, because, acting upon the old theory of woman's duty, they have spent the years in being a domestic drudge, while the child has been permitted the development and stimulative that come from modern educational methods in school and college. The restlessness of the young person of the period, and the general tendency to seek permanent place in large centres are among the most conspicuous phenomena of the day, as are the erection of buildings where individual life, in contradistinction to family life, can be comfortably lived. The already existing bachelor apartment houses and the talk of hotels for women are designed to meet a need of this generation for individual expression in pleasures, pursuits and association. This tendency toward individual home life is in great measure accelerated by the limitations of ancestral family life, and by the exactions of a passionate but unintelligent mother love. The present processes might fitly be called the de-unitizing of the race, the individual being now bent upon realizing to the utmost that is attainable, personable independence.

There are, however, many thousands of cases in which there is no escape from maternal tyranny, except by open rebellion, and this many tender-hearted sons and daughters cannot bring themselves to institute and carry out. And so they submit to what is really impertinent meddling in regard to matters that are their individual concern rather than hurt the feelings of the well-meaning but fussy mothers. The hardest experience comes when a younger generation is being brought up, and the petty tyrannies are tried upon grandchildren; then, indeed, does the life of the son or daughter whose progeny is annoyed become an irritating experience. With all due deference to filial sentiment, no one should be permitted to embitter the life of others simply because she stands in the relation of mother; to tamely submit to tyranny of any kind is ignoble, and any being, even the most unreasonable of fond mothers, would be the better for a wholesome putting in her place. Individualism in the natural sequence of social evolution will become more highly developed, and there will be no place in the society of the future for the nagging tyranny of too intense maternity. The type itself will disappear since the college and the counting-room will turn out a different woman than the one whose pre-marital training was had wholly in "finishing schools" and social diversions. Meanwhile the surviving examples of the old type are, for all their good qualities, bores of the first magnitude which call for regulation.

BRADSHAW





A MORNING CALL





## HAPHAZARD JOTTINGS

TOLEDO'S ANTI-DOCKING CRUSADE—DIRT AS A  
SOCIAL FACTOR—EXPLOITATION OF THE  
HOKEY-POKE—SEVENTH AVENUE  
LOOKING UP—  
THE WINDSOR SITE—ENGLISH WOMAN IN POLI-  
TICS—WHEREIN CONSISTS THE UNLIKE-  
NESS OF RUSSIAN AND FRENCH ART

NEW York is again put to the blush in regard to the protection of animals by the action of the Toledo (Ohio) Humane Society, which is engaged in a crusade against the practice of docking horses' tails. A prominent member of the local driving club was fined \$100, and a similar penalty has been exacted of other prominent citizens. Among others brought to book are the owner of the horse Cresceus, also his trainer. As docking has been extensively practiced lately on horses belonging to persons of prominence, the crusade promises to be rich in money results. The west, the middle-west, and the extreme east are setting New York examples of what should be done by societies for prevention of cruelty to animals. It is to be hoped that these examples will spur New York to imitation.

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The high ranking of cleanliness as an aid to social and moral regeneration never had a more strenuous advocate than Miss Ellen Miles, who ceases not to proclaim the gospel of soap and water, which means of salvation from the dire results of poverty she prefers to charity organization societies. It is the old battle between organized and individual effort, and to a lay observer of philanthropy there appears both need and room for both types of effort. However, Miss Miles's contention that the development of self-respect is the keynote to a desire for social betterment along self-effort lines, is based upon observation and study of poverty, which she declares is a disease. Soap and towels and a training in their use constitute, according to Miss Miles, the greatest foes to poverty, as dirt alone prevents many families from rising from their condition. If Miss Miles can only succeed in getting the ear of municipalities, there should follow a great increase in both salt and fresh water bathing facilities for the poor in all large cities.

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The adage that "when a woman wills, she will," is to have distinguished exemplification in the case of the energetic lady who has determined that a fashionable summer resort where cottagers abound shall have its highways properly administered as to cleanliness. As an object lesson in the reform she wishes to introduce, the lady in question requisitioned—at her own expense—equipments for a brigade modeled after the organization of "White Wings," which attends to the streets of the metropolis.

The city official charged with filling the lady's order, intends to invoice her shovels, brooms, white suits, and what he calls hokey-pokes (which name it appears is official nomenclature for the handcart the street cleaners push about New York). It is to be hoped that the enterprising lady will stir up the pride of other localities, and that highway improvement may engage the practical interests of many summer colonies.

\*\*

There are certain New York avenues which seem to lag so far behind their fellows as hardly to belong to the same age. Broad and running north and south for over two miles below Central Park, Seventh Avenue is as well placed a thoroughfare as could be, but although its neighbor avenues on either side have improved with years, becoming in certain sections the centre of commercial activity, Seventh Avenue up to Fiftieth Street has been given over to mean shops and the squalor of aspect begot by places where second-hand clothing is sold; even asphalt has passed it by. Lately, however, there has come hope of a break in the deadly monotony of shabbiness, for it is given out that some owners are to hazard the building of a seven-story brick and limestone apartment house on the southwest corner of Seventh Avenue and Twenty-first Street at a cost of \$175,000. So ambitious a structure will change the face of the street for a quarter of mile, and it will eventually influence the permanent rescue of an avenue of imposing proportions from the degradation of ill-kempt, malodorous shops of the green-grocer and cast-off clothing types. A very missionary in brick and mortar will the architectural newcomer be.

\*\*

Another real estate happening of importance as regards its effect upon the appearance of an avenue is the structure that has finally been decided upon to replace the Windsor Hotel that was burned last year. It is good news to those who are ambitious that the reproach of Philistinism should be removed from New York, that instead of a sky-scraping hotel or apartment house, the owner is of a mind to put up a three-story building designed for shops on the ground floor, and studios on the third, the second story being devoted to offices. If the shops have an arcade, the general effect will be picturesque; in any event the building will be an agreeable feature of Fifth Avenue at this point.

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A paragraph in the letter of a special correspondent to the Evening Post devoted to the consideration of women politicians in England reveals a more widespread interest in the subject on the part of the English woman than is manifested by the women in this country. The smart set interest themselves in Tory success, masquerading as Primrose Dames, and a more serious body, the Women's Liberal Federation, makes its influence felt in constituencies. Then there are large numbers of women who do not register under any banner, but they can be counted upon to forward such political questions as appeal to them. It is recorded that a mass meeting of women convened as a demonstration in favor of a just settlement in South Africa was not only very

well attended by titled ladies and other classes of distinguished women, but that a resolution sternly condemning the war "lock, stock and barrel," was passed, the women expressing their minds with facility and emphasis. A distinguishing feature of the meeting was that it was really the first peace meeting for some months permitted unmolested session, it having been the cheerful practice of the rowdy element in London, to create disorder in any meeting where war was criticised.

\*\*

The broad distinction between French and Russian art as shown at the Exposition is said by a critic to be that technical proficiency is very much in evidence, while the impulse for its exercise is often very weak with the former; the Russian has an intense desire to express something beyond his possibilities of his technique. Russian art is said to reveal a straightforward way of looking at things and an equally direct way of recording them. The artist shuns the storm and stress of life, but instead he shows the simple and elemental facts of daily life, the tendency being to depict brightness of outward life or else a wholesome contentedness. Those readers who may have become interested in the foregoing extracts are advised to read the critic's letter in its entirety as published in the Evening Post. It is a full review of some of the more important works in the Russian fine art section.

## THE WHITE EAGLE

BY KATE CHOPIN

IT was not an eagle of flesh and feathers but a cast-iron bird poised with extended wings and wearing an expression which, in a human being, would have passed for wisdom. He stood conspicuously upon the lawn of an old homestead. In the spring, if any white paint went the rounds, he came in for his share of it, otherwise he had to be content with a coat of whitewash such as the sheds and fences were treated to.

But he was always proud; in the summer standing spotless on the green with a background of climbing roses; when the leaves fell softly and he began to show unsightly spots here and there; when the snow wrapped him like a shroud, or the rain beat upon him and the wind struck at him with wild fury—he was always proud.

A small child could sit in the shadow of his wings. There was one who often did on sunny days while her soul drank the unconscious impressions of childhood. Later she grew sensible of her devotion for the white eagle and she often caressed his venerable head or stroked his wings in passing on the lawn.

But people die and children squabble over estates, large or small. This estate was not large, but the family was, and it seemed but a pittance that fell to the share of each. The girl secured her portion and the white eagle beside; no one else wanted it. She moved her belongings up the street into a pleasant room of a neighbor who rented lodgings. The eagle was set down in the back yard under an apple tree, and for a while he succeeded in keeping the birds away. But they grew accustomed to his brooding presence and often alighted on his

(Continued on page 22)





A MATTER OF OPINION



(Continued from page 20)

outsprayed wings after their mischievous onslaughts upon the apples. Indeed he seemed to be of no earthly use except to have sheltered the unconscious summer dreams of a small child.

People wondered at the young woman's persistence in carting him about with her when she moved from place to place. Her want of perspicacity might have explained this eccentricity. It explained many other things, chiefly the misfortune which overtook her of losing her small share of the small estate. But that is such an ordinary human experience, it seems useless to mention it; and, besides, the white eagle had nothing to do with it.

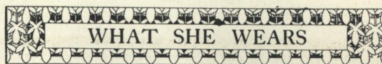
There was finally no place for him save in a corner of her narrow room, that was otherwise crowded with a bed, a chair or two, a table and a sewing-machine, that always stood by the window. Oftentimes when she sewed at the machine, or else from her bed before she arose in the early dawn, she fancied the white eagle blinked at her from his sombre corner on the floor, an effect produced by remnants of white paint that still stuck in his deep eye sockets.

The years went by, slowly, swiftly, haltingly as they marked off the uneven progress of her life. No mate came to seek her out. Her hair began to grizzle. Her skin got dry and waxlike upon her face and hands. Her chest grew shrunken from eternal bending over the sewing-machine and lack of pure, fresh air. The white eagle was always there in the gloomy corner. He helped her to remember; or, better, he never permitted her to forget. Sometimes little children in the house penetrated to her room, and amused themselves with him. Once they made a Christmas spectacle of him with a cocked hat and bits of tawdry tinsel suspended from his wings.

When the woman—no longer young—grew sick and had a fierce fever, she uttered a shriek in the night which brought a straggler inquiring at her bedside. The eagle had blinked and blinked, had left his corner and come and perched upon her, pecking at her bosom. That was the last she knew of her white eagle in this life. She died, and a close relative, with some sentiment and possessing the means of transportation, came from a distance and laid her out suitably and buried her decently in the old cemetery on the side of the hill. It was far up on the very crest, overlooking a vast plain that reached out to the horizon.

None of her belongings, save perhaps the sewing-machine, were of a character to arouse family interest. No one knew what to do with the white eagle. The suggestion that it be thrown into the ash-bin was not favorably received by the sentimental relative, who happened to remember a small, barefooted child seated in the summer grass within the shadow of its outstretched wings.

So the white eagle was carted for the last time up the hill to the old cemetery and placed like a tombstone at the head of her grave. He has stood there for years. Sometimes little children in spring throw wreaths of clover-blossoms over him. The blossoms dry and rot and fall to pieces in time. The grave has sunk unkept to the level. The grass grows high above it in the summer time. With the sinking grave the white eagle has dipped forward as if about to take his flight. But he never does. He gazes across the vast plain with an expression which in a human being would pass for wisdom.



EMBROIDERED BATISTE THE NOTE OF SUPER-LATIVE LUXURY—TISSUE À JOUR—RESTORATION DRIVING COAT—POPULARITY OF WHITE FEATHERS IN SPIITE OF THEIR BEING USUALLY UNBECOMING—EMPIRE MODES COMING IN

YAK LACE

Any overdoing whatever in laces or lace trimmings is modishly tabooed. Still, must it be understood that lace is the one ultra smart feature of all dressy gowns. Flemish and Chantilly laces are the great favorites of the moment; while Cluny and Guipure stand in equally among heavier kinds. A coarse Yak lace in soft cream color and *écru* is smart used on certain materials, it being generally made up with *demi-toilettes*, such as *linens* and *canvases*. Embroidered batistes, however, have a fixed place of their own as ultra exclusive gowns, for only those with almost unlimited dress allowances can for a moment think of ordering them. Not only is the fabric itself exceedingly costly, but it is made up with lace incrustations, insets in panels, in rings, zigzags, points, bands, etc., etc., which naturally raises the expenditure into the rank of excessive luxury. Every one, however, is agreed that such gowns are incomparable in the way of elegance, and the fact that they cannot be duplicated in a cheap form makes them most desirable to the well-gowned.

COSTUME OF PINK TISSUE À JOUR

There is another genre of full-dress gown, bearing the hall-mark, too, of ultra smartness. It is made of a fine but firm tissue à jour. This fabric is found in enchanting shades of all the pale modish colors, a water-melon pink being captivating over a taffeta, which is the least shade paler. Such was the style of gown worn at the first big dinner of the season given at a well-known Newport cottage. The skirt had the finest of Flemish lace in a warm ivory tone, inset in long three-sided panels, slenderly touching the belt line. The base was enshrouded in *plissée* ruffles of tissue, overtopping an underskirt of chiffon, the bottom of which was also *chiffonné* above the taffeta ruffles trimming the foundation skirt; altogether forming a lovely bell-shaped *demi-traine* skirt. On the bodice of draped tissue, both back and front, the same lace in a triangular design broadened out, however, for bust and shoulder line. The points were directed towards the belt, which, together with the opposite line on the skirt, contributed towards the perfection of beauty. The bodice being *décolleté*, this lace became transparent above the *décolletage*, and was made to end in a Saint Cecilia neck, so favorable to necklace jewels. Elbow sleeves were transparent also, and caught by lace bows on the outer seam, each centred by diamond buckles. The crisp deliciousness of this tissue, and its charm of color and lace treatment cannot be fully realized unless seen, and seen worn, which makes a world of difference when the wearer adds beauty of person, expression, animation, and grace of movement.

BLACK SILK EYELETS AS TRIMMING

Exquisite in effect was another gown, a pale green mousseline à jour with black silk eyelets, and in front a tablier effect produced by running narrow black velvet ribbons lengthwise, breaking the length at the knees and below also, with shower rosettes of the same velvet, three on each side. The bottom of this skirt was ruched with plain green mousseline to match, put on in three rows, giving a full and charming *frou-frou*, as, of course, the white chiffon skirt was also ruched beneath, and the silk one ruffled. A *bébé* bodice *décolletage*, had lovely *bretelle* shaped Cluny lace threaded with gold for its trimming, with a gold beading and puckering of green tulle for the narrow heading to *décolletage*. There were short close sleeves of the same lace—a gold wrought waist girdled by green taffeta laid in folds, and a hand wrought medallion of gold laid on the back, a lesser one on each side, and a longer one than either in front. Black velvet necklet of narrow strands left by barrettes of olivines and diamonds. For coiffure, jetted black tulle leaves, en *aigrette*, most becomingly worn, the hair dressed with a left-sided parting, now much affected, in part hidden under softly waved locks, but not the less pronounced.

DRIVING COATS

Some of the *coates* seen in the afternoon driving hours are fascinating. There is a model called the Restoration, which is the latest, as it is the smartest. In pastel blue a pale lava tint, it is perfection. It fits into the figure in the back, showing a tight glove-fitting basque, similar to a Jersey in line, having a row of four or five silver buttons perpendicular as if closing there. The fronts are open, but veer off to the sides below the bust, and are edged with several rows of fine silver braid. There are double revers, the top one an *écru* lace, the under one of white silk, both carried over the back, collarwise. The sleeves are the well fitting coat model with a double turnover cuff of silk and lace in a moderate size. Besides the braided edges of the fronts, tab medallions are embroidered in two pairs, with an application of white silk and two darker shades of embroidery silk than cloth. A low white silk vest is set in, which buttons up the middle with tiny silver buttons, while the chemisette and neckband are of embroidered or sprigged mull of a pale *écru* shade, in perfect harmony with the lace revers. A burnt straw and *écru* hat with a low broad crown which is encircled with a blue *lisé* bandeaux, over which is a drapery of *écru* lace, then gathered into a big fan-like rosette, that is crushed over by a bouquet-chou of pale pink and blue forget-me-nots, posed to perfection. Under brim pipings of black velvet to the number of three, trim the under bareness to becomingness.

FEATHERS FOR MATRONS—FLOWERS FOR MAIDS

White feathers in any form, if fine and beautiful, are beyond all question distractingly lovely. But, the pity is that few women can wear them and have their beauty enhanced if beauty they do possess. Yet, all women at all good-looking take just the opposite view. Lace hats, with white plumes started in front close to the hair, and curling upwards, or dividing in front and sweeping on either side, or

(Continued on page 26)





THE BEST PART OF THE BATH





A BICYCLE  
(See page 10)





GYMKHANA  
(text)



(Continued from page 22)

again, the one very long plume starting on the left, and after encircling the crown meeting on the left, are genres of dress hats which leave nothing to be desired, worn with embroidered mulls or batistes, and accompanied with the very much ruched shoulder cape in white mousseline. Given a pretty face, a small head, and a slender figure, if dressed in this way you see a vision, a dream never to be forgotten.

There is a fragile, delicate type of beauty among unmarried girls where feathers seem too mature and only flowers of the daintiest order are to be chosen. For these a white crin Eugénie hat, its crown hidden under the powdered softness of alder blossoms and foliage, and half the brim as well, a rising flowering peak on the left where the brim is highly arched, giving room underneath for another flower cluster close to the hair; then the right side sweeping in a downward curve, the back continuing this line also, complete a picture which is faultless. Fancy such hats with gowns of mousseline, French crêpe or mull and lace trimmed, having three-quarter transparent sleeves, fitted with a lace glove-fitting undersleeve, ending in a wrist point over the hand—one of the prettiest adjuncts imaginable—and the gown sleeve having a transparent lace cuff mousquetaire in style, wired invisibly to hold its shape. Is it not charming?

## FORERUNNERS OF EMPIRE MODE

Empire modes are gaining every day, and in these are included touches of the incroyable, a dash which to some is most becoming. We see it in the short-waisted front effects of those smart taffeta dust-coats having large and pointed revers, in girdled ball gowns and loose flowing tea-gowns unbelted, the same unbelted genre for dinner and ball gowns not yet taken up over here. Had we an Ascot or Grand Prix to show off our fine clothes then might our dust-coats be of taffeta in any shade, lace trimmed beyond conception and ruched and furbelowed into a dressiness not dreamed of in the present sobriety of those we are ordering and wearing.

## GLITTER LESS VULGAR

Paillettes are not demodé as some begin to fear, but the genre has changed. They are no longer showy in size and scattered, but in the finest and closest of workmanship, which hinders them from ever being vulgarized. A certain amount of glitter and sparkle is modish, but no longer so dazzling in sheen. Chenille embroidery is extremely fine too. Lisse is very much used. Tulle dog-collars or gaugettes, exquisitely paillette to match the gown, are worn by those whose jewel cases are famous. Very encouraging this to those not quite so fortunate. Long trains for all evening gowns, shorter ones for day wear, ceremoniously of course and touching the ground only for those that fit into other day occasions. Short sashes worn in front at the left, long ones in the back and at the side also.

## GLIMPSES

## WHY—

Do some of the smart young women out of town wear red kid boots with their white forenoon frocks? It certainly attracts immediate

attention to their feet, and with some good reason when they are pretty, but in other ways it is much too voyante. One sees so many

hats turned off the face. It is true that this style, as well as the broad brimmed Eugénie or picture-hat, bent down in front, arched on the



high russet boots worn in very yellow leather, too. They are said to be preferred to ties for several reasons.

## SMARTLY DRESSED—

Americans abroad are noted for wearing

sides and flat in the back, take the lead as ultra smart. Those who look better in the turned-off-the-face genre, are wise enough to stick to it. Fewer faces are able to stand the lines of the Eugénie, but, when they do, is there anything so entrancingly lovely?

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



THAT—

One of the newest skirt models worn at the Grand-Prix was flat in the back with hip gathers only, and they were gauged several rows deep. The front had an apron or tablier effect, which now has settled down to be the modish thing in skirts generally.

# “THE BROODING BUDDHA”

BY MARY DWIGHT

Dramatis Personæ

Miss Dorothy Row, Mr. Ned Platt,  
Miss Mabel Wilson, Mr. Chester,  
Mr. Jack Potter, A Friend.

## SCENE I

DOROTHY (excitedly): “My Brooding Buddha!”

MABEL (shrieking): “Where? Where?”

DOROTHY: “Inside that house. I saw it plainly on the desk.”

MABEL (indignantly): “I thought you saw a cow. What is it?”

DOROTHY: “It is my Chinese image that Uncle Bob sent me when I was just a wee mite. It is adorable to gaze on; besides it is rare, and as long as one keeps it she will have good luck. It was stolen a year ago and I have been so unfortunate ever since!”

MABEL: “How do you know that this one is yours?”

DOROTHY: “Because there is not its double in the world. I have hunted everywhere and I cannot find one. I painted the tips of his ears blue because my Chinese Mission boy said that made double luck. I wish I could see the ears, then I should know. But I think some young man has just rented the house.

## SCENE II

The same.

JACK: “Do you know who lives there?”

NED: “Cannot say that I do. Widow with two daughters lived here last year, probread now. Why?”

JACK: “Just saw a Chinese idol exactly like the one poor Harmon gave me last year, stolen a few months after. I valued it, because it was his, and because it was rare in itself. I broke one toe in a queer way, and I cannot see the foot.”

## SCENE III

[Interior of Mr. Chester's house. Through open window Jack Potter is seen ringing bell fiercely.]

JACK: “Confound it! When I screw up my nerve enough to ask a total stranger to let me see one of his ornaments, he might have the decency to be at home.”

[Rings several times.]

“No one home. This is assault and battery, but here goes.”

[Jumps in from window. Stops to examine a picture before looking at the idol. Bell rings several times.]

JACK: “Thunder! the owner or a guest. Next he will be at this window. Where shall I go?”

[Slips into adjoining room. Dorothy appears at window.]

DOROTHY: “Nobody home. I must see. Nobody on the beach. Suppose I should step in the window a moment. It is an awful thing to do, but——”

[Climbs in hurriedly.]

JACK (peering in from other room): “Dorothy Row! It is her house and she has climbed in the window because all the doors are locked. Ned said a widow and two daughters. Why did I not think of her. (Groans.) I cannot have her see me—of all girls.”

DOROTHY (looking at clock): “Three! I ought to be at Mary's now!”

[Jack has ventured too far from the door in his excitement. She turns and sees him.]

DOROTHY (to herself, wildly): “It's Jack Potter's house! What shall I say? He will despise me; he is so——” (Aloud): “Mr.—er Potter, I—it looks dreadful—the bell——”

JACK (interrupting frantically): “Miss

JACK: “So did I. Mine was just such a looking beast.”

DOROTHY: “Mine has blue ears.”

JACK: “One of the toes was gone off mine.”

[Both rush to the idol. Its ears are brown, like the rest of it; its toes are intact.]

BOTH: “It is not my Buddha.”

[Noise on the veranda of someone coming.]

DOROTHY: “The owner!”

JACK (swiftly): “We mustn't be caught here! Hide behind this!”

[Pulls Dorothy in back of curtain of alcove. Enter Mr. Chester and friend.]

MR. CHESTER (opening desk): “There, I knew I left the letter here. Hurry up now, so that we will not keep the yacht any longer.



HAT OF CHIFFON, STRAW AND VELVET

Dorothy, I had no idea—my unfortunate poetry must think——”

DOROTHY (tearfully): “It is the most unusual—I cannot think how I came to climb in. I wanted to see——”

JACK (excitedly): “Believe me, I had no idea you lived—I thought it might be my——”

BOTH TOGETHER: “Brooding Buddha!”

[Both stare in astonishment.]

DOROTHY (slowly): “Don't you live here?”

JACK: “No. Don't you?”

DOROTHY (laughing hysterically): “I saw what I thought was my lost idol, and I wanted to make sure.”

What are you looking at? Oh, that Chinese god. I found it in a junk shop. Valuable bit of ware. One toe was gone, and some idiot had daubed it with blue paint. I had the toe mended, so you couldn't tell the place, and the paint scrubbed off. Come along, now.” [Exeunt.]

[Dorothy and Jack rush forth from behind curtain. Each seizes upon the idol, then stops, confused.]

JACK: “My——”

DOROTHY: “My——”

JACK (with a burst of inspiration): “Our Buddha!”

CURTAIN.



## SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on pages 28, 29.]

**SHIRT WAISTS OF HIGH DEGREE AT COME-DOWN PRICES—STOCKS, GLOVES, MOHAIR TRAVELING COSTUMES**

**REVERS IN LAWN—CHEMISETTE AND REVERS OF LAWN OVERLAIN WITH LACE—BONING FOR RIBBON STOCKS.**

Shirt waists can always be added to a wardrobe no matter how complete you may consider it at the beginning of the season. It is only the actual demand that really teaches the necessary, and now after weeks in the country it is pretty well settled in your mind just where you fall short, and I can safely say with the average woman it is lack of shirt waists. Now that they are all reduced, why not have some? For instance, take the illustration of the waist trimmed with Valenciennes insertions. At the beginning of the season it was far more expensive, as it is one of the imported novelties that you paid a large sum for. Now you can purchase it for \$12.50. The front is inset with dainty Valenciennes insertions that cross at the neck, giving distinction to the shirt waist, and the sleeves are included in the hole with beading, as are all the other seams. Pale mauve, pink and blue are the only shades left in these reduced waists.

The second sketch shows a becoming and smart design in white batiste with sailor collar inset with Valenciennes insertions and tied beneath with white bow edged with roll lace, as is the front of the bodice down which the buttons are fastened. Price only \$3.90. An effective shirt of all-over material in a drawn work can be had for \$2.90. The cuffs turn up and there is a shallow turn-over collar to match. There is a dainty shirt waist made of gray mercerized cotton so that it resembles silk. There are many tucks about it and a cat-stitching between which gives it distinction and makes it a most attractive waist for any one in mourning. Price, \$3.98. Another pretty waist is finished in the back with three groups of tucks fastening with small crochet buttons. The front is all-over material inset in squares of lace. Sleeves correspond at the top with front of bodice. Price, \$8.75.

An exceptionally pretty imported shirt waist is now reduced to \$2.75; it is made of linen batiste in either rose, lavender, or pale blue. There is a yoke of tucked white India lawn. Outlining this yoke are batiste tucks joined to the yoke with beading. Collar of India linen with smart little turn-over collar at the top. Just such a shirt as a woman wants to wear in the morning with ankle-length skirts.

The sketch shows a comfortable negligée, made of pale pink India silk with sailor collar, white silk hemstitched to the pink. Tying the throat is a little scarf of pink silk bordered with white with very flaring ends. Price, only \$10.50.

The skirt and corset cover combined in the sketch is a clever idea, as it prevents bulk about the waist. Price of this one, \$11.50, or, if desired, more elaborate ones can be had.

The problem of summer gloves seems to have been solved by many women who have adopted the sensible white silk gloves that are not only easy to slip on and off, and far cooler than kid, but possess two advantages—they cost less, and they also launder beautifully. They can be bought at any first-class shop, and cost 60 cents a pair.

About the prettiest stocks to wear with summer shirt waists are the simple piqué with soft ends that tie in just a tight knot in front. Price, 48 cents. Then there are stocks with butterfly ends that cost a little less, and again the stocks with turn-over collar of piqué. Any of these are less than a dollar, and they make a very neat and smart finish for the neck. Fancy shirt waists, of course, look better with a tight ribbon and small turn-over collar of mull or lace.

The unlined flannel skirts are just now high in favor, and are more comfortable than the linen and piqué skirts, as they do not crush so easily and are always ready to put right on. A

pretty gray flannel, with wide-apart white stripes, made with inverted plaits, can be bought for \$7.50, and at a little higher price a decidedly smart dark blue and white flannel skirt is to be had.

At this season it is hard to select a gown for traveling or for running-in-and-out-of-town use. Dark linens are good, but they crumple easily and require constant pressing. The best thing I have found is an alpaca for good general use, either in blue or black. Such frocks can be bought ready-made, with well-cut skirts and Eton jackets that are very smart, for from \$15 up. The separate skirts are good to wear with shirt waists, and in the best quality and smartest cut such skirts can be had for about \$12. Of course, the suits I named above are not of the same quality.

The effect of this lace-like work over the blouse is unique and dainty.

The revers of sheerest lawn are plain, with the edge worked in the open hemstitch to match the blouse; the collar is hemstitched with a band of open lace. The price of the blouse is \$9.75; the revers, 85 cents.

A word about these lace and hemstitched collars; they are intended to be worn without any stiff support and are cool and novel. Some women who care a great deal for a neat, smart effect about the neck, sew a covered bone upright in the back of the collar at the join and others on either side, about half way between the front and back. The bone is held in place by tacking it at the bottom and top, taking care not to stretch the lace. Some women prefer to use the ready-made support of stiffened lawn sold in

sets of revers, one overlapping the other, made of sheer lawn, hemstitched in open mesh on the edges and finished with a heavy cream lace in bold pattern appliquéd. The collar is of the lawn, overlaid with the lace; there are crisp little bow ends tied in a knot in the middle. Price, \$5.35.

Another style including chemisette and revers is also pictured. A bold scroll pattern of heavy white lace is overlaid on the revers and collar of lawn, while the chemisette proper is formed of rows of the lawn laid in slightly ruffled lengthwise tuck; price, \$7.75. This could be worn in a variety of ways: For instance, over a plain colored silk waist, making it useful for a more dressy occasion than those for which it could ordinarily be used; or the chemisette could be used as an addition to a plain white waist or



The bolero jackets of these costumes call for accessories of under blouse and revers, and for this purpose the sheerest of lawn or linen is frequently used. The material is finely tucked, shirred, hemstitched, trimmed with insertions of lace, or done into exquisitely drawn work, which looks like filmy cobwebs. One of the daintiest of these effects is shown in the illustration. For facilitating the laundering, the blouse is made separate from the revers, and often the collar and tie are adjustable.

The blouse portion is hemstitched its entire length with a very open stitch, giving the effect of lace. Over this folds a wee vestlike arrangement of exquisitely drawn and worked threads.

the shops for any size at 15 cents; but even this takes away from the transparent effect which is so charming. However, as a foundation to the ribbon stock these supports are indispensable and very cool and delightful to wear.

Hemstitched and worked-thread linen collars with tie, the ends of which are worked, sell for \$6.50 and upward; these give a dressy effect to an otherwise plain shirt waist.

Few tailor linen collars are worn, as this is a season for sheer open effects; though for certain occasions the high turnover collar and bat-wing tie are preferred. Another arrangement of revers worn with a shirt waist in place of blouse is also seen in the illustration. There are two

dress. The fortunate possessor of a number of these accessories can carry a variety of toilettes in a small space without fear of losing that freshness and crispness so indispensable to white goods.

Another blouse shown is of shirring, alternating with narrowly folded ruffles and open-lace insertion, edged top and bottom with narrow lace beading, through which is run a tiny white velvet baby ribbon. In the middle the four ends meet and tie in a bow ending with white silk tassels of any make, which look very jaunty and pretty. This blouse is to be worn under a bolero which comes well down to the waist; a separate addition of revers is worn turned over the edge of the bolero. Price, \$6.75.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT THIS PAGE



Among the fancy accessories for dress is the one shown in the illustration with a sailor-collar effect in the back. The lawn crosses the shoulders in wide rever-like effects, and meets at the belt, where a rosette of the lawn hides the join, while plissé ends form a jaunty scarf. The revers are tucked the entire surface and edged with two sets of finely plissé ruffles, which are outlined at the join with narrow black lace laid on. Price, \$4.50.

This creation is worn with either a low neck corsage, or with an under yoke and collar of lace, with either white, pale blue, pink, or canary-colored dimity, lawn, or galatea.

A much more elaborate scarf is of fine net, edged with lace in double ruffles. The one in the illustration is of cream-colored lace, to be worn thrown over the shoulders and loosely knotted in front over the bodice. Such a scarf is very serviceable to wear thrown over a thin bodice after dancing.

Lawn stocks, made of fine lawn, with tie ends edged with lace or appliqué on the surface, are useful additions to a wardrobe; they come in two styles: The plain straight tie or the ones with the shaped collar. There is no stiffening in either of them, but as mentioned before they may be worn with the ready-made support or held in place by the bone.

Summer prices are everywhere evident, so that all these goods may now be had for sometimes a third or even half the price asked for them earlier in the season. The ties in the illustration are not shaped, and sell from \$1.75 to 35 cents.

It is astonishing how old favorites in the way of dress material will appear each season under a new name. One of these, Caucasian, is in reality nothing but what our grandmothers knew as barege. However, it is a dainty stuff, a cross between nun's veiling and organdie, and it is popular for evening or lawn-party gowns this summer. It comes with a satin stripe of white, and an all-over pattern of flowers. One particularly lovely design on a white ground was covered with designs of pale-pink wild roses and dainty green leaves that looked more like an aquarelle than print. This should be made up over white silk with blush ribbon belt.

There should be elbow sleeves and an unlined yoke of cream lace. With this gown could be worn appropriately a black Neapolitan shepherdess hat, trimmed with black velvet ribbon and rhinestone buckle, with one dainty swaying rose of pink with green leaves a little to one side. A blush pink silk parasol should be carried with this costume.

Another fabric, a mixture of cotton and silk, is called cotton mousseline de soie. It is exceedingly pretty, and much more durable than its silken namesake. It comes in a variety of colors and designs; summer price, 25 cents. For church wear, the crêpes and a certain ribbed cloth formed of silk and wool, are suitable. The latter sells at \$2 a yard; it is exceedingly durable and beautiful, giving almost a two-toned effect.

The new weave of silk and lisle glove is a great success, and runs a close rival to the chamois and suede for summer wear.

Ready-made yokes of lace hemstitching and tiny tucks of exquisite make come ready to be worn without other adjustment than the laying on with a fancy pin. These range in price from \$3.75 to \$5.50 and upward. They may be had either in cream tint or white.

## SMART FASHIONS FOR LIMITED INCOMES

FITNESS IN COSTUME NOT USUALLY DISPLAYED

IF the gospel of simplicity in dress were wider spread, and the taste to dress nicely and well, rather than showily, was inculcated more generally, there would be less strain on purses and nerves, and less waste of bodily strength, among those who have very small allowances of dress money. It is evident that the large majority of women are they who have little to spend on clothes. Twice a year such women are called upon to spend certain sums for themselves and their families, in accordance with the change of seasons. It would be gratifying if all such expenditures were made after various considerations and planning. But in fact, only a small minority act judiciously in the matter, the great bulk of womankind going in for show, for, in their view of things, beautifying themselves with laces, ribbons, flounces,

etc., of a cheap quality, means their success. To be "stylish" (hateful word), to buy what is "fashionable," no matter who the wearer may be, or however unsuitable to their needs, manner of living and all that, is the instinctive tendency of all families. No one thinks of dressing to express herself in such circles, but to follow as near as she can what the very rich women are wearing. Instead of taking sensi-

unknown to them, and would not for an instant be tolerated. They were looked upon as vulgar monstrosities by women gently bred.

It seems a pity that in this mixed aggregate of slender purses really many admirable women should allow themselves to be so misled. Once convinced of their folly, they would be very grateful for the change to a refined fitness, showing itself from hat to shoe, and feel that a



ble hints and suggestions from the many books illustrating fashions, which they might adapt to their requirements and persons, they insist upon a miserable travesty of the same.

Did such women know anything of the habits of dress among those born to their big fortunes, they would be cured, undoubtedly, of many of their false notions. They would find that when such women went in ceremonious dress, it was all that it should be in distinction and elegance, but that the very gaudy, elaborate and fussy clothes they were aping to copy, were

weary burden of useless sewing and contriving had been left in the past for far more real beauty in simpler things.

### CLOSE-FITTING SLEEVES FOR WHITE WAISTS

Many of the newest white lingerie waists have plain close-fitting sleeves of whatever simple lawn or nainsook is used. The finish at the wrists is of the undersleeve order, which has a band of needlework fitting the wrist, and the sleeve cut full enough to gather into this entredeux but slightly. A very narrow lace is

gathered on the outside edge afterwards, to soften it. These revived white undersleeves are a pretty addition, and especially to be advised in altering last year's bodice, as they modernize it immediately. These sleeves may be of any length from elbow to wrist—that is, they may cover the arm from elbow to wrist, or only half-way, or show only three or four inches above the wrist. There are so many pretty Swiss muslin all-over materials to make them of that without any trouble at all, one can be fitted out with several pairs.

"SEEN IN THE SHOPS" ILLUSTRATIONS—SEE TEXT PAGE 28



## AS SEEN BY HIM

A TALK ABOUT THE SEASONS—FORMALITY WILL CONTINUE TO BE CHARACTERISTIC OF FASHIONABLE SOCIETY—SUMMER OUT-OF-TOWN WEDDINGS AND THE HAT OF MAN, LIKEWISE HIS FROCK COAT

**A** Gain the sea. Not the blue of the Mediterranean this time, but the deeper greenish-gray of the broad Atlantic. A delicious lazy summer's day in Newport harbor. Ours is only one of many yachts anchored off the club-house. Newport always reminds me of Athens in some way, and there are at least two great structures crowning the hill and commanding the harbor which resemble the Acropolis. Summer is the time to be at the seaside. The autumn is for the mountains, and a part of the winter for town, and the beginning of the long, weary spring for travel in the south or in other lands. Sometimes, however, we become so attached to one season that we want to be always with it, and a friend has just set sail for waters and lands where for months he would be in a perpetual spring. But the very joy and exultation of anticipation, which is one of the great pleasures of the springtime, falls on one after a little. You want some rude change—either a burning, stifling summer day, or again the icy blast of an arctic winter. Newport is a capital place in which to be idle, and it is impossible to be occupied there except with your own pleasure-making. It is in the air and it is fostered by the people; sometimes a little of it goes a great way. It is only a repetition of the winter, and it lacks the charm of the European watering-place, winter or summer city or spa, inasmuch that being a bit new, one is undecided what to do. You will find only a daring soul or two who will take the initiative, and then everyone follows like sheep. At first you are a bit impatient with the mode of life there, but then you smile at the folly of it, get your foot's cap and join in the dance, jingling your bells loudly.

I have been much amused at the discussions in the newspapers about the change in the formality of our lives. According to the majority of the writers we are this season going to brush aside all rigid rules and live in muffs. I say "rigid rules" purposely. I never can see how what may be termed as the yoke of society is hard to bear. There are a few necessary formalities in life, and they can only be irksome to the man who has led a rather savage existence and who feels in his veins the blood which calls for a return to overalls and working clothes, as worn by his grandfather. The overalls are picturesque, and are all very well in their way, but they must be accompanied with the dinner pail, or the evening "supper" at six, with coffee from a tin pot and thick cups, and a liberal supply of coarse food. The lower classes can sometimes play at being their betters, and with profit, although their efforts may be ludicrous; but we can never descend, except in amateur theatricals, and take upon ourselves the manners of the people. There are no rules for social life. There are a few customs which are based upon a foundation of common sense and regard for cleanliness and decency—that is all. I confess, with our recent proclivities for out-of-door life, there is a certain informality which is gaining favor, but it is only a little fad.

To the man of the lower class, the evening coat is a torture. It is the badge of restraint. He is not at home in it, and he longs to get back in the clothes of every day. To the gentleman it makes little or no difference whether he is in evening clothes or pajamas. He is as much at home in either. The writers seem to think that it is an absolute miracle that a man should help to put out a fire at his country house in evening clothes, and at two occurrences of this kind at Meadowbrook the press has actually become hysterical with amazement and admiration. In another one of the newspapers I read in a letter from Newport that the men here are resolved to taboo the Tuxedo and to dine in outing clothes at eight in the evening. The Tuxedo as a Tuxedo should have been tabooed years ago; it only exists in the minds of ignorant people. Tuxedo is a charming place with charming residents,

but it had no more to do with the introduction and adoption of the dinner coat than George Washington had in making the cotton a fashion. I believe that newspaper correspondents first observed men wearing dinner coats at Tuxedo and then proclaimed their wonder and the news to the furthest corners of the earth. But the dinner jacket, and its cousin, the mess jacket, have been worn in England for years, and the civilians adopted the former for small informal affairs at the seaside or in the country. It is needless to say that men will dress differently at Newport, this year from any other. They will put on dinner jackets when these garments are required and evening clothes when evening clothes are required. In the beginning of the summer, when a number of men were at Newport leading a species of *laissez aller* life, when their wives were busy with decorators and workmen and milliners and other people of that kind, and when they passed most of their evenings at the reading room, or when many were quartered temporarily in the antiquated boarding houses until they could get into their own homes, not ready for occupancy, there were a handful who kept on their outing clothes all day. I must confess it was not a cleanly habit. There is no season when a man should make a greater effort to free himself from the grime and dust of a long day than in summer, and whether he goes into society or not, he should certainly for the sake of health, if not for any other reason, take a bath before dinner and change his linen. If he does that, why should he not put on a dinner coat? Is there any more exertion required than in getting into any other type of clothes? No. The distaste for putting on even semi evening dress is simply a survival of hereditary disgust at the uniform, the livery and trammels of decent society. It would be far better to be honest and return to the overalls.

A bit of formality is absolutely necessary for man. He is prone to fall into a savage state, and the one absolutely formal meal—if you will call it such—of the day, should be the dinner. We must have at least a little grace, a little refinement in our lives, no matter how much we should like to rough it. At some recent suburban weddings, the men guests went to the affair in various types of dress. I did not approve of it. It is true one cannot follow the English rule. The climate here is so different and summer follows spring so closely that frock coats and top hats are unbearable almost after May. An Englishman would take a hat box with him, would wear a park suit, a light frock coat of gray, white waistcoat, etc., and his top hat would be in the box beside him. It would seem a bit odd to the average American to witness a car filled with wedding guests all armed with hat boxes, and the investing with such head gear before the destination was reached would also be amusing, but what are you to do? It is true that the suburban wedding, in the American fashion, does not exist in England, and there is no precedent for it. People there do not rush down in special trains to suburban residence parks and return within a few hours, having, during that time, been present at a church ceremony, a reception, and consumed an elaborate luncheon. The English railway carriages—should such a function take place there—only can contain a small number of people in each compartment, and there would be enough privacy to take down a hat box. At the Ascot and the Derby, men even who go down by trains, wear top hats, although the gray and white "toppers"—odious word—are worn much more frequently than the silk hat. There is then, under existing conditions, some excuse for the morning suit and the straw hat or the Alpine gray, worn at an afternoon suburban wedding; but, with all that, it is not absolutely correct, and I do not approve of it. It is a concession to the element which is still uncivilized, and it is a step downward. I believe in commonsense, but at the same time I do not countenance barbarity.

A little study by those who are going abroad of English and even French customs would not be amiss. I do not approve of everything they do abroad, and I know we have assimilated much, and have improved thereon, but we are a bit crude still, and we can well learn a few little points. We owe what we have already acquired to older civilizations, otherwise we should be going around in a state of little fuss and much less feathers. There will be no change, this year, from any other, in the attire

of gentlemen. Fashions may differ a bit, but forms will not. The etiquette of clothes is as

## THE WELL-DRESSED MAN

BATHING SUITS—KNICKERBOCKERS—SPATS—ALPINE STRAW HATS

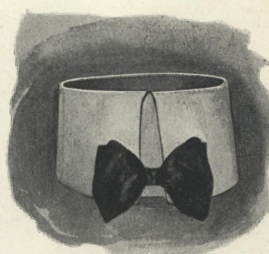
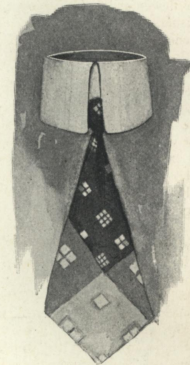
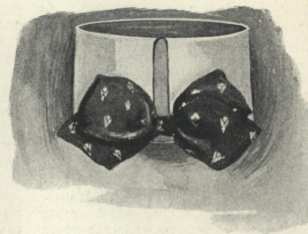
**I**N the windows of one of the fashionable haberdashers there has recently been exhibited some bathing suits of a dark gray wool with horizontal bands of black on the jersey tops and on the bottoms of the trunks. Apparently they were extremely good in quality and as good-looking as a bathing suit can be, but almost too heavy for comfort. A man's bathing clothes are necessarily about the scantiest apparel possible, and it is not desirable to add to them by an extra thickness of material, which when, soaked with water, will become noticeably heavy. There are two styles of jerseys, one with short sleeves reaching a few inches down the upper arm, and another without sleeves, the latter leaving the shoulders and arms entirely free. This freedom gives the greater ease of action and is, on that account, rather to be preferred. Bright and gaudy combinations of color are not the best style even in bathing suits, and one will do well to choose black or dark blue, either plain or with lines of white at the top and bottom of the jersey and around the bottom of the trunks.

There is nothing new to be said on the subject of knickerbockers. By this time probably I have impressed upon the readers of these articles the fact that short trousers are not to-day smart in the sense that they were several years ago, when the extension bottom was a comparatively new thing. These knickerbockers were the usual morning dress in the country no matter what one intended doing; now at the more fashionable summer places they are comparatively little worn except for bicycle riding and in the rougher and wilder country spots, in the mountains and the woods, knickerbockers are, however, the most sensible style of trousers a man can wear to knockabout. He does not want to waste time changing his clothes whenever he goes for a short tramp or for a sail or row on the lake; he wants to be able to jump on a bicycle, to take up a fishing rod or a golf club, as the case may be, without dressing for it especially.

In England—possibly they may also be bought in this country—there is a style of spats trousers intended particularly for bicycling. It is in reality an ordinary pair of trousers cut in somewhat at the ankles and finished in a pair of spats which button with four buttons up the outer seam. They have been especially recommended over there to country doctors as more dignified and appropriate to them than knickerbockers for going their rounds by wheel. I have not seen a single pair worn here, and much doubt if they ever become popular, but they are not bad looking; the only thing I can imagine against them is that they must bag dreadfully at the knees after being worn two or three times. Unless made very loose in the legs there must be a strain and pull on the cloth every time the knees are bent with very little give either from the top or the bottom. The puttee is another style of leg covering which seems not to have gained much favor in this country, though of course in our climate one would not expect it to be much worn during the summer months. For autumn, and especially for shooting at that season there is nothing better. Even for general knocking about in the country at that time I should advise puttees rather than the usual woolen stockings. The fact that they are more uncommon is of itself a certain recommendation.

There is as yet no noticeable change in the cut or style of sack suits. The jackets are made rather short, and the trousers fairly full and loose. At one of the country clubs was seen an extremely pretty flannel suit of very light gray with the faintest possible line of light blue running through it, hardly distinguishable except upon a close inspection. The jacket was cut straight in front, and had rather large patch pockets at the sides and breast. With this suit were a white shirt, dark blue hose and a dark blue tie worn, so that the total effect was good. Patch pockets are put upon most of the ready-made coats, and they have, on that account, become somewhat common, but, taken all in all, they are, perhaps, the best style for an unlined jacket, as a belt pocket must necessarily show on the inside of the coat, unless lining is used.

Though the flat trimmed straw hat is still most worn, the Alpine of Panama straw has



CORRECT COLLARS AND TIES

(See text—The Well-Dressed Man)

well if not better established than the Constitution of the United States.



come to be entirely good style, and upon a certain type of man it looks exceedingly well. The brim should be a little broader and less curling than that of the felt Alpine. As a rule, such a hat is more becoming to a large man than to one who is below the average height, just as the sombrero, which it resembles, looks best on tall and strongly built men. The flat brimmed straw of this season is much the same in shape as that of last year, but the band should be about half an inch narrower than that which was then in fashion. These bands may be bought at almost any hat shop for fifty cents apiece, either plain or with a stripe in color. Which of the two is the more fashionable it would be difficult to say, as one sees about an equal number of each worn by smartly dressed men.

Wash ties of linen or Madras have not been so much in vogue this summer as in previous years, and the men who give most care to their attire seem to stick to silk in more or less dark colors. The illustrations show several styles of ties now most in fashion, and some of the smartest shapes of collars. Both the pointed end bow knot and the bat wing should be tied in a very small knot, while the scarf with flowing ends and the four-in-hand should have a long slender knot.

How.

## THE GYMKHANA

IT is a well-established social fact that the most successful entertainments, those most heartily enjoyed, are the ones in which the guests take an active part, as for instance, the "german" or "tableaux vivant," which never lose their charm for succeeding generations.

For this reason the "gymkhana" originated in India, and imported into this country by way of England, is finding great favor at our summer resorts. The word itself is compounded of two languages, the first syllable being of Greek derivation, and the second Hindoostanee.

Originally, "gymkhana" stood for gymnasium, but now it is made to stand for a concentration of any kind of eccentric sports, particularly those in which bicycles predominate. At Newport, Lenox, Bar Harbor, and the Berkshires, the gymkhana has given a new lease of life to the bicycle.

Ample space, either covered or open, is the first requisite for this delightful form of entertaining. If held in the "open" on a summer day, not too warm, the pleasure is doubled, as a buffet can easily be arranged under an awning where fruit, light refreshments, and cool drinks are informally served. Awnings or the grateful shade of neighboring trees protect the audience from the sun. But a word of caution. There is nothing more attractive than a cycle gymkhana, and as Americans do not wall in their country estates as do our English cousins, it is well to consider the choice of ground, unless one desires a larger audience than the invitations would infer.

For this reason, the casino is more often chosen. The form of invitation should be original rather than conventional.

Each person should be invited to take some part in the sports, and an early date set for a meeting of those who wish to do so, for several rehearsals may be necessary. Any costume appropriate to the wheel may be worn, but if possible a certain similarity of color should obtain, as this greatly increases the beauty of the ensemble. For instance, if the women wear white linen skirts and short waists with Roman sash and tie, and the men appear in white duck or linen knickerbockers, white shirts and English pink coats, the effect would be exceedingly picturesque.

The gymkhana should open promptly at the appointed hour, the programme should be short, and the waits between, so distressing in athletic sports as a rule, should be avoided. A megaphone for the master of ceremonies is usually a necessity, and it is more enjoyable to have all the prizes awarded at the end of the entertainment, although the results should be called after every contest.

In the centre of the space or room, an arch large enough to admit two riders abreast should be erected, and firmly secured to the ground or floor. The opening should be covered with tissue paper, either white, pink, red, or any tint that may harmonize with the ensemble, and the

frame should be twined with greens. If children participate, and they are usually excellent riders, two smaller arches should be erected on either side of the central arch.

The first number on the programme should be a grand promenade a wheel, and all who come prepared to ride should take part. An orchestra should be concealed among the shrubbery or screened by palms, if in the casino.

The two best riders are prepared to lead the march, and they must know the ground and figures perfectly. A pretty way to select the remaining partners would be to have a young boy a wheel, dressed in the costume of a page, carry two baskets filled with nosegays, each tiny bouquet composed of one kind of flowers, with green foliage. Each bouquet must vary, if only in the color of the flower chosen. The page sounds a bugle-note, and the young women assemble in one spot, while the young men assemble near by. The page then wheels to the fair maids and tosses the contents of one basket, one by one, to them; then wheels to the men and tosses the contents of the other basket to them. The bouquets in the two baskets match in flower and color, except that a numbered tag is attached to those given to the men, which indicates their relative position in the march. The band plays a lively tune, the young men match bouquets for partners, and fall into line at once, according to numbers.

The bugle calls a start, the band plays a march, and the leaders ride toward the middle arch, but divide when near it, one going to the left and one to the right; they meet again on the opposite side, riding to the opposite end of the ground, where a figure cut in wood is laid flat on an upright post three feet high. This figure may be of any shape—a heart, a star, a crescent, or a wheel. The surface should contain as many holes as there are bouquets, and the edge trimmed with greens. Reaching this figure the leaders again divide, and, in turning, drop their bouquets in the holes prepared, each one following the leader's example; the men cycle to the left in returning and the women to the right, taking the outside of the smaller arches this time.

As the leaders reach the foot of the ground they turn toward each other until just meeting, then cycle toward the arch together, and pass right through the tissue paper impediment, followed by the others.

If children are in this march they should be alternated with adults; that is, an adult couple and then a couple of children. When meeting for the arch, every grown person joins his companion and they ride through the arch together, but every child rides separately, the boys through one arch, the girls through the other.

A series of beautiful figures should follow, forming scrolls, eights, hollow squares, etc., but these should not be of long duration. To give all a chance to rest this should be immediately followed by a trick rider. Do not engage him on recommendation, but see to it that he is original.

There might be a ride of the "Flags of Nations." Ten riders should be selected for this: five young men, five young women. Fanciful names for the races and figures would add piquancy to the affair, and this race might be termed, "Which Are the Allied Nations?" or any other name that might suggest itself. Each member carries a lance or wand with a huge satin bow of ribbon on one end. From the other end are strung about three dozen little flags about four by five in size. The wands of the women carry one dozen American flags and two dozen of any other countries, and the men carry one dozen Union Jacks strung with two dozen others.

At the bugle, all mount and ride to the opposite side of the arena, where they dismount and pull off all the flags in a heap on the ground. The women restring the American flag, and the men pick out and string the English. The one who gets through first, mounts, and rides back, to the start, wins the prize—one for the American, one for the English flag. Events should be alternated by general maneuvers and single- and double-handed ones, or divided into corps to give each a chance to rest.

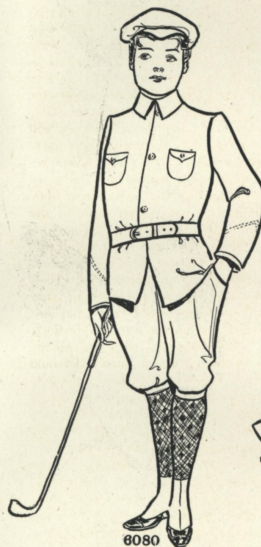
Once during the gymkhana there should be an occasion for visiting and conversation among guests, similar to an intermission, while the band should play some dreamy music.

A difficult feat, and an interesting one, is to carry an egg in a spoon all around the field

while riding. The jeu de barre is one of the best-liked maneuvers, and it is performed by three men. In taking position, they form a triangle. One man wears a rosette of ribbon pinned lightly to his left shoulder. All three ride to the middle, and the object of the rally is for the two undecorated ones to pluck the rosette from the one decorated. The one who holds it tries to elude his pursuers. At a given time a rest is called, if the rosette remains uncaptured. Three rounds are called, and if at the end of the time either pursuer captures the rosette, he keeps it and gains the prize; but, if the pursued has managed to keep it, he gains the prize. If either of the pursuers is unseated, he has to leave the ring.

Bicycle hockey is another interesting game. Two sides are formed on opposite ends of the room. A ball is produced, and each side tries to get the ball in its own goal, while deterring the other from gaining the point. The ball is propelled by hitting it with the front wheel, which is given a violent twist by suddenly turning the handle-bars.

A special feature, which might be used for the children or older ones, is the plating of the Maypole. A very pretty effect could be carried out if each rider were dressed in the color of the ribbon carried; also, if the spokes of the wheels were woven with greens, such as princess pine or smilax. Wreaths are always pretty when worn by little girls, with the tresses unbound. If the spokes are woven with greens, the latter must be securely fastened to avoid accident.



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Companion riding is always amusing; for instance, the parasol trick. A young woman sallies forth on her wheel, with a fancy parasol tucked under her arm, which she presently raises. A young man overtakes her, salutes by raising his hat, shakes hands, relieves her of her parasol, offers his arm, and the pair ride the circle of the field, arm in arm, under the canopy of the parasol.

Riding in harness is an exceedingly novel and pretty spectacle. For this the shortest cyclist should be in front, leaving the tallest to ride in the rear and take the reins. If seven participate, a pretty color scheme is to use the seven colors of the rainbow, each seven being dressed in the color of the ribbon reins which cross the chest. Children could easily be trained for this with very little practice, and driven by an older person.

The handkerchief race, though not new, is always interesting, as is the Japanese parasol race. The parasols are laid on the ground a few feet apart. The riders mount, cross the space, dismount at the parasols, pick one up, mount, open the parasol a wheel, and the first to the goal wins.

Hoop races are interesting, but require much practice and skill in handling the hoops. If the hoops are wound with bright ribbons, which cross and recross the open with a bunch of bells in the centre, the effect will be charming.

Other features of a gymkhana are the polo, bat and ball, Siamese twins, tortoise, bill-sticking, needle-threading, and the telegram. The Gretna Green race is perhaps the jolliest of all. Four pairs of men cyclists ride to receive bundles of clothing, which are hurriedly put on. The more grotesque the clothing, including headgear, fans and parasols, sunbonnets, or trailing skirts, the more amusing the race. The pair who arrive first at the post are presented with two rings, which each rider has to put on the other's finger before the prize can be won.

Gymnastic exercises on the wheel are novel, such as using the dumb bells, Indian clubs, and particularly the lance or wand. The lance exercise is exceedingly graceful, while perhaps the most difficult. The lance not only changes from hand to hand, but must be thrown out

vigorously in harmony with the music. It is beautiful to see some twelve cyclists, lance in hand, standing beside the wheel, and in perfect rhythmical movement, mount the cycle and go through graceful evolutions in unison.

Skiping is another remarkable feat, and it is performed with a piece of flexible cane while one is mounted on a bicycle. Of course, this trick takes months of practice to master, but it can be done.

A grand finale and a beautiful surprise, if the gymkhana is held in the evening in a casino, is to have Japanese lanterns hung on the handle bars. The electric lights should be turned low, and huge candlesticks, with lighted candles, should be placed at the four corners of the room. Each cyclist should stand abreast of his neighbor, and after mounting the wheel he should ride with one hand and place the other on his neighbor's shoulder.

The effect of all these twinkling, moving lights, winding and moving in intricate figures, is exceedingly beautiful.

Immediately at the close of this ride, the bugle calls attention, the prizes are awarded, refreshments served, and a dance informal follows.

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE







## WHAT THEY READ

[NOTE. Books are selected for review in *Vogue* chiefly with regard to the interest they have for its readers. Inquiries addressed to *Vogue* concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

### THE FARRINGDONS

BY ELLEN THORNEYCROFT FOWLER, AUTHOR OF  
CONCERNING ISABEL CARNABY. D. APPLE-  
TON AND COMPANY

**R**eligion with the characters in this story is not a thing apart; rather does belief in the tenets of orthodox Christianity saturate their consciousness. There is one exception, however, and he, poor man, is hardly used. An agnostic, he is represented as a shallow reasoner and as gauche to the extreme limit of rudeness, in that he not only parades his non-belief, assuming a tone of insufferable superiority, but he selects a social gathering, at which he is the host, to make an unprovoked attack upon the belief of one of his humble guests. (In fine disregard of this occurrence the author, by the way, says of the agnostic, on page 119: "He was too well-bred ever to be blatant in his unbelief—he would be soon have thought of attacking a man's family to his face as of attacking his creed.")

So far as this character is concerned, Miss Fowler follows the dishonest practice of many clergymen and others who, when addressing themselves to the laity, never dare give out the strong arguments that have been presented by able agnostics against the claims of creeds, or admit the truth that noble character is developed outside of the church. Agnostic men of straw are set up, to be demolished, of course, by believers with but small pretensions to learning; of bearing false witness against one's neighbor there be many varieties.

Over against one another there are set a boy and a girl character, the one a very Puritan in his passion for righteousness and honor and in his lack of artistic perception, and the other a creature of imagination and wilfulness—at least that is how they are labeled by their creator. But what does the reader find? Christopher is not only patient, loyal, devoted, strong, but, although denied imagination by the author, he has some characteristic that enables him to "understand and sympathize with all Elizabeth's difficulties and phases." Most, perhaps, would define such keen perception as imagination; but then Miss Fowler says Christopher has not such quality. As for the imaginative Elizabeth? She persistently misjudges Christopher, who was her childhood playmate and whom she sees daily for many years. She misunderstands the man, his temperament, and, in fact, everything pertaining to him. The statement is made: "Life is apt to be a little hard on women of Elizabeth's type, who idealize their fellows until the latter lose all semblance of reality; for experience, with its inevitable disillusionment, cannot fail to put their ideal lovers and their ideal friends far from them." Considerable pity is lavished upon Elizabeth in this regard by her creator. How comes it then that the imagination and idealization imputed for her fail of exercise in the case of Christopher? Imagination is second sight; and even without this rare endowment a girl of average perspicacity ought to have discovered, in the difference in their positions, a reason for the young man not permitting himself to dally on sentimental ground. But no! The imaginative (?) idealizing (?) Elizabeth throughout years was blind to the nobility of character and the unselfish devotion of as rare and fine a knight as ever craved a woman's favor.

Miss Fowler's plain people are as racy of the soil and as thoroughly alive, with their homely philosophy and their shrewd, if narrow, outlook upon life, as those famous matrons and men that figure in the background of George Eliot's novels. There is Mrs. Bateson, who gives a tea party, in a way, to celebrate a pig-killing, and pork pies are one of the delicacies. Elizabeth and Christopher, although children, were bidden to the feast, as was one Mrs. Hankey, a neighbor. After some preliminary talk the adult guest complimented her hostess thus:

"You always are fortunate in your pigs;

such fine hams and such beautiful roasted bacon I never see anywhere equal to yours. It'll be a sad day for you, Mrs. Bateson, when swine fever comes into the district. I know no one as'll feel it more."

"Now you must tell us all about your niece's wedding, Mrs. Hankey," Mrs. Bateson said—"her that was married last week. My word alive, but your sister is wonderful fortunate in settling her daughters! That's what I call a well-brought-up family, and no mistake. Five daughters, and each one found peace and a pious husband before she was five-and-twenty."

"The one before last married a Churchman," said Mrs. Hankey apologetically, as if the union thus referred to were somewhat moribund in its character, and therefore no subject for pride or congratulation.

"Well, to be sure! Still, he may make her a good husband."

"He may or he may not; you never can tell. It seems to me that husbands are like new boots—you can't tell where they're going to pinch you till it's too late to change 'em. And as for creaking, why, the boots that are quietest in the shop are just the ones that fairly disgrace you when you come into chapel late on a Sunday morning, and think to slip in quietly during the first prayer; and it is pretty much the same with husbands—those that are the meekest in the wooing are the most masterful to live with."

"What was the name of the Churchman your niece married?" asked Mrs. Bateson. "I forget."

"Wilkins—Tom Wilkins. He isn't a bad fellow in some respects—he is steady and sober, and never keeps back a farthing of his wages for himself; but his views are something dreadful. I cannot stand them at any price, and so I'm forever telling his wife."

"Dear me! That's sad news, Mrs. Hankey."

"Would you believe it, he don't hold with the good old Methodist habit of telling out loud what the Lord has done for your soul. He says religion should be acted up to and not talked about; but, for my part, I can't abide such closeness."

"Nor I," agreed Mrs. Bateson warmly; "I don't approve of treating the Lord like a poor relation, as some folks seem to do. They'll go to His house and they'll give Him their money; but they're fairly ashamed of mentioning His name in decent company."

"Just so; and that's Tom Wilkins to the life. He's a good husband and a regular church-goer; but as for the word that edifieth, you might as well look for it from a naked savage as from him. Many a time have I said to his wife, 'Tom may be a kind husband in the time of prosperity, as I make no doubt he is—there's plenty of that sort in the world; but you wait till the days of adversity come, and I doubt that then you'll be wishing you'd not been in such a hurry to get married, but had waited till you had got a good Methodist!' And so she will, I'll be bound; and the sooner she knows it the better."

\* \* \*

"It is dull without daughters when you've once got accustomed to 'em, daughters being a sight more comfortable and convenient than sons, to my mind."

"Well, you see, daughters you can teach to know themselves, and sons you can't. Though even daughters can never rest till they've got married, more's the pity. If they knew as much about men as I do, they'd be thanking the Lord that He'd created them single, instead of forever fidgeting to change the state to which they were born."

"Well, I holds with folks getting married," argued Mrs. Bateson; "it gives 'em something to think about between Sunday's sermon and Thursday's baking; and if folks have nothing to think about, they think about mischief."

"That's true, especially if they happen to be men."

"Why do men think about mischief more than women do?" asked Elizabeth, who always felt hankers after the why and wherefore of things.

"Because, my dear, the Lord made 'em so, and it is not for us to complain," replied Mrs. Hankey in a tone which implied that, had the rôle of Creator been allotted to her, the

idiosyncrasies of the male sex would have been much less marked than they are at present."

### ON THE BOOK COUNTER

THE MINISTER'S GUEST. A NOVEL  
BY ISABEL SMITH. TOWN AND COUNTRY  
LIBRARY. D. APPLETON AND CO.

**A** Church of England and A Non-Conformist Minister are contrasted in this story of a maiden all forlorn, who, by the provisions of a will is banished from dogs and horses, and the society of her kind but sporting clerical uncle, to chill association with a Dissenter spinster, who keeps watch over the ménage of her brother, a clergyman. The transplanting is hard upon undisciplined Mamie Burton, who is forced, among other forlorn experiences, to attend dreary church sewing parties, and make attempts at sewing babies' pinafores when she cannot sew at all. Dissenters throughout the story are painted in the darkest shades of vulgarity, ill-breeding and kill-joys, the only two exceptions being the non-conformist clergyman, Mr. Ketterly, and the hero, James Holbeach. The story revolves about a marriage engagement obligingly entered into at the behest of a mother, and as the bond inevitably grows into a galling fetter, the interest in the tale develops, the reader being pleasantly haunted throughout many pages of happenings with the query: What will he do with it? Incident and sentimental anguish are not allowed to flag, the supreme consideration being whether a man should be steadfast to love or to a promise. The story would have been more interesting if Mary Leek, the very proper young person, had not been so utterly detestable. What tortures must the author have suffered at the hands of Dissenters at some time or other that she should now revenge herself, by endowing a woman of the cult with all the unlovely characteristics that are showered upon Mary; she is too much of a monster of self-righteousness. The interest in her lover's struggles would have been heightened were she less repellant. The expedient adopted for the final bringing about of happiness to all concerned savors of melodrama, but it is original, and it rounds out a very readable tale.

THE CAMBRIC MASK. BY ROBERT  
W. CHAMBERS. FREDERICK A. STOKES  
AND COMPANY.

This study of sordid, bucolic types is relieved by the character of a young girl who, considering her genealogy and environment, is a marvel. Rose is one of those young persons popular with playwrights and novelists, who is instinctively well bred and highly developed ethically, although the circumstances of birth and association should make her the reverse of what she is. Among her other accomplishments Rose includes a taste for and some considerable knowledge of entomology. It turns out naturally enough then when a gentleman of leisure, John Sark, who elects to live in the country wilds and cultivate insects for purposes of experimentation, needs an assistant that Rose falls into the place. This juxtaposition inevitably develops incidents and situations which are more or less melodramatic in type, as Rose is fathered by a villain who, with others as desperate as himself, attempt to whetcap Sark out of the locality. Not being accustomed to doing as he is bid, Sark makes his forced dislodgment a wearisome operation to the band of lawless men. The final scene, in which villainy meets a deserved doom of an unexpected variety, is effective.

### SUITABLE COSTUMES FOR AUTOMOBILE DRIVING

**A**N automobile driven through the streets or limits of a city or town at the required regulated speed, admits of the same style of dressing by the occupants, as such women are accustomed to wear in their own carriages, with two exceptions. One is that the wearing of shoes in which if an emergency arose, and that possibility must not be overlooked, they can step out and walk comfortably. The second is to avoid wearing any kind of long boa, flying scarfs, veils, ends of ribbons, etc., which by any chance may suddenly fly into the driver's face, obstruct his or her vision, and thereby endanger not only their own lives, but the lives of others. There is, besides, the

need of a thorough understanding of the difference between what may be called park speed and the fast pace used in making long distance runs.

An entire change in the manner of dressing is absolutely necessary, as the conditions to be met are no longer the same. When long distances and increased speed covering long stretches of lonely roads, and few dwellings are to be traveled over, woman should dress in a rigidly simple tailor-made gown, according to the season. She should also wear a dust-coat well buttoned up, the skirt of gown and coat of such length that if the motor is ever disabled, walking may be possible. Shoes for that emergency should be of a thoroughly practical kind, for fair and wet weather. A toque closely trimmed is the only suitable hat for such a journey, turbans and caps, however, having preference. Tissue veils are a necessity, and so are dog-skin gloves, as the effects of wind and dust when going at the rate of thirty, forty and fifty miles an hour must be taken into consideration.

An extra warm wrap must not be forgotten. Order it on the same close fitting coat model, with high collar, and of water-proof cloth at that, with big pockets for keeping the hands warm if need be. Compactness is the dress rule, nothing flying or loose; everything made to button up closely. Silk mufflers tied across the lower part of the face are advised in high winds.

Such precautionary details must be seriously taken if women are to indulge in long distance journeys enjoyably, return from them safely and be counted safe companions to invite. As for the best colors to choose for automobile suits nothing for summer use is more satisfactory than beiges, browns, or khaki—all of which hide dust to perfection and bear the force of the sun. Greens, dark blues, dark granite grays and browns answer for winter use capitally.

Electric carriages are a new feature, and long journeys in them to women still an unknown experience, generally speaking; consequently, from sheer ignorance of what is to be encountered, much discomfort if not danger must follow unless those who venture on such rides learn the proper way to dress. It is to be hoped these few general hints will prove of service to owners of horseless carriages as well as to those who hire or who travel in them as invited guests.

### DESCRIPTIONS OF FASHIONS

PAGE 17

**G**own of pale blue batiste. The skirt has a full flounce joined to the upper skirt with handsome cream lace appliqué. The bottom is finished with a full ruche of the batiste. The bodice is almost entirely of lace over the blue batiste. The little chemisette is of white mull trimmed with black velvet ribbon. The bodice is trimmed with a scarf of black liberty gauze which hangs in sash ends down front of skirt.

PAGE 26

Gown of pink batiste over same color India silk. The India silk lining is circular with a deep accordion-plaited fill edged with a ruche. The batiste drop-skirt is nine-gored and box-plaited; three box plaits on each side of plain gored front, and two box plaits at back. The trimming on skirt between the plaits is Mechlin insertion with black velvet ribbon run through. The sailor waist is in box plaits with insertions and velvet ribbon between, ending in small bows on each side of front. Small rhinestone buttons. The wide collar is tucked to hem, and on edge has deep Mechlin lace with a heading of narrow insertion and the black velvet ribbon run through. Chemisette of white mousseline with tiny frills of creamy Mechlin lace forming stripes. Draped stock and bow of cream white chiffon. Plain sleeves with narrow black velvet band at wrist and trill of Mechlin. Girdle of black velvet. Hat of tucked black mousseline de soie. Fluffy rosettes of black chiffon caught with black velvet bow and rhinestone buckle.

Fig. 6080.—Smart country suit of tweeds for a boy of fourteen, cut like a Norfolk jacket without the box plaits. Two breast pockets and leather hunting buttons. Tan leather belt.

Fig. 6082.—Smart dull olive taffeta linen gown, trimmed with heavy écaré embroidery. Hat of green and trimmed at the side with marguerites.



RULES

- (1) The writer's full name and address must accompany letters to Vogue.
- (2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.
- (3) Correspondents will please write only on one side of their letter paper.
- (4) Emergency questions answered by mail before publication when \$1.00 is sent with the question.
- (5) Confidential questions answered by mail are not published when \$2.00 are sent with the question. All questions not complying with this rule are subject to publication.

1533. Coats for an Infant. To L. K.—Will you kindly suggest a pretty way of trimming two infants' coats, white corduroy and fleece-lined pique being the material to be used. If you suggest lace, what kind? And would stitching be pretty?

We are not quite sure what you mean by infants' coats. Do you mean a long coat, or one for a child of two or three years? We judge from the materials of which you are to make the coats, that they are for a child of two or three. We therefore give you models for that age. If the child can walk the coat should be just a little longer than the dress—about three or four inches below the knee. A pretty model for the piqué coat is to make it on a yoke back and front with a box-plaited back. A narrow cape, rolling collar and narrow turn-back cuffs of piqué. Finish the coat with a deep hem, and trim the cape, collar, and cuffs with very fine embroidery about three inches wide. Fasten the coat on the yoke in front under the cape with two large pearl buttons. The white corduroy coat make in the same way, but instead of one cape have two. The capes should be narrow—really nothing more than broad collars. As this coat is evidently for winter wear, edge the capes, cuffs, and collar with narrow beaver fur. In Vogue of 17 May were illustrated and described several coats for small children. Perfectly plain double-breasted coats with loose back, and fastened in front with pearl buttons, rolling collar and turned back stitched cuffs are always pretty for small boys.

1534. Model for Fancy Wool Material. To D. H. B.—Please suggest model for gown made of material like sample enclosed. For middle-aged lady, rather stout but good height.

As your material is heavy and plaided with stripes should advise a circular or three-piece skirt without trimming of any kind, but well cut with a slight train and lined with silk. The bodice would look well made like model on second figure on middle page of Vogue for 7 June. Make the stitched bands of black satin. The collar of handsome silk passementerie over white satin, or of fine white lace. The inside collar and front of tucked white mousseline de soie. Knot of black crêpe de chine with fringed ends. If you prefer and find it more becoming, instead of making bolero fronts bring them down from the point of the collar at the bust line to the waist line, thus making the front form a V, running the stitched bands up and down on the edge. This shape is often more becoming to a stout figure than a bolero.

1535. Fashions for Children. To H. P.—Will you kindly tell me where such fashions as you describe for children may be made up? I know of no place in Boston where a hat can be trimmed to order stylishly; they are all made up models, and they will not trim them at the best places.

- (2) Also what is the proper length of skirt for a little girl five years old?
- (3) Are tan socks or white ones the better style?
- (4) What kind of a slipper for dancing?
- (5) What sort of hat and coat for boy of six at a mountain resort?
- (6) What color of hat and dress best for a handsome, rich complexioned child, aged five, with golden-brown hair and very dark blue eyes. Would red be too loud?
- (7) What sort of a suit would you advise for a dancing party at a Casino for a boy of six with blonde hair?

(1) Hats can be trimmed to order for children at many places in New York; for example, at some of the shops such as Best's or Mme. Thurn. If you wish children's hats

trimmed inexpensively it is best to find some little milliner, provide her with the materials, and tell her about what you want, or have her see some model you wish copied. You can get hats very well trimmed in this way in New York for 75 cents.

(2) The skirts of a child of five should come just below the knees.

(3) Both tan and white socks are worn by small children with tan shoes, but white is the better style. These must, however, be spotless to be pretty, and as this is difficult in the country where there is much dust, advise your having some of both colors. With black shoes only white socks should be worn.

(4) Boots are better for children than slippers, which give no support to the ankle, thus making it larger. Many mothers prefer slippers, however, as they think them prettier. For dancing blue or pink slippers with one strap over the ankle may be worn with stockings to match; patent leather slippers and white stockings or socks are also correct.

(5) A useful and stylish coat for boy of six may be made of dark blue serge, box-plaited in the back and double-breasted in front, with small rolling collar. Belted loosely just below the waist with belt of serge, the buttons to be of bone. Sailor reefers with caps to match are also good style for small boys. In Vogue of 17 May, under Seen in the Shops, several coats for small boys were described. A large straw sailor with turned-up rolling brim is pretty, and it may be worn with all kinds of coats.

(6) If the boy is still in dresses should advise a Russian blouse suit such as was published in the children's number Vogue, bearing date 22 March, of blue linen, white piqué, white serge or cheviot. Have a long coat covering the suit of tan cloth, light in weight with turn-back cuffs and sailor collar of light blue, or bright red piqué. Whole red suits for small children are not very pretty. In the children's number of Vogue were illustrations for coats and dresses for children of all ages.

(7) If the boy of six wears trousers should advise a sailor suit of white piqué or linen, correctly made. Plastron to match, with collar band. Extra collar of light blue linen. Sailor tie of black silk. White socks, patent leather shoes or slippers.

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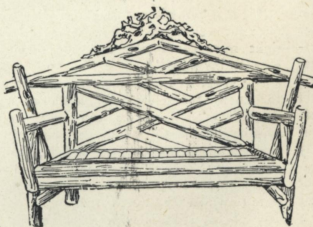
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## "A BAMBOO BUNGALOW ON THE SKYLIGHT DECK"

NO, it is not a story of Mr. Kipling's nor even gossip from India. It is just a bit of a legend hung over the stairs in the shop of one of our most popular designers and importers of furniture.

The Skylight Deck! Oh! yes, that must be the roof, and to the roof one goes. Only two short open flights of stairs, then through two rooms furnished in the most original and decorative designs—two steps up and the skylight deck is reached.

A trim little maid offers one a glass of iced-water from a fantastic cooler, and, with a sigh of delight one sinks into a spacious, comfortable-looking chair of summery rattan.

The two roofs have been covered with fine, white pebbles, and India matting laid down, forming at once a fine floor to walk on.

Delightful examples of rattan furniture, especially selected for simplicity and beauty of line, are arranged in picturesque groups, while graceful waving palms and huge jars of ferns form a happy contrast of cool green. Iron girders edge the roof and line between the roofs, and an arch overhead, while strips of fine split Japanese bamboo are laid across, forming a protection from the sun. This bamboo drops over on either side, and forms a complete screen from the outside world, although allowing every stray breeze to enter. A person on the inside may look through, to a certain extent, but one outside cannot look in as the two thicknesses of screen make it opaque.

The designs in furniture are selected from widely diverse places. Here is a little wicker

tending below, is woven a little support for the glass.

The Mexican couch is a pretty bit of furniture, with its high back rounding across one end, and a short distance on the opposite side, giving one a delightfully secure feeling, even if overtaken by Morpheus.

A most perfect bit of art designing is seen in the Washington Irving settle and Mayfair seat. The lines of these two pieces are a triumph of beauty in their simplicity. The high back of the settle makes a delightful rest, and, if cushions are added, with a palm in the background, the effect is most pleasing and artistic.

The Mayfair is a sociable little piece of furniture, as one may sit on either side of it. It would look well in a window seat of a room, but the best place is at the centre of the room. A soft cushion at either end of the seat would not detract from its graceful lines.

some palms waving their graceful leaves in every stray breeze, makes a picture not soon to be forgotten.

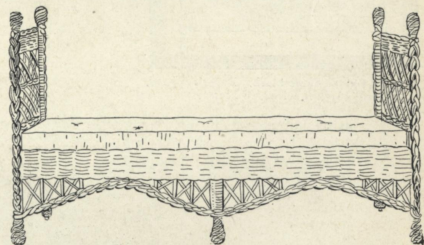
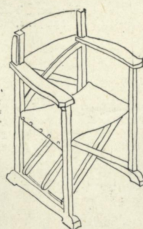
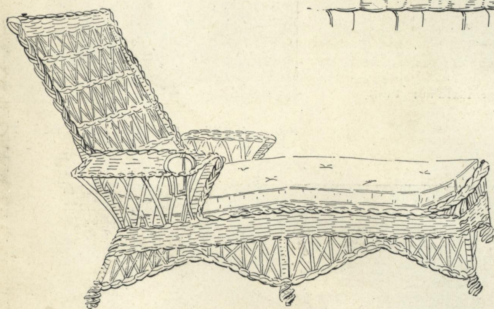
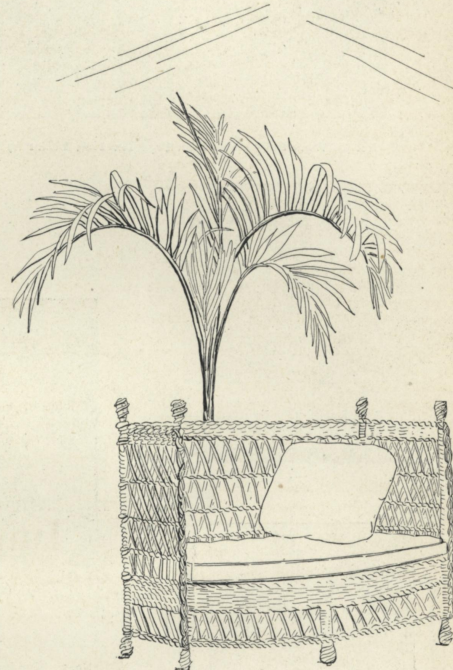
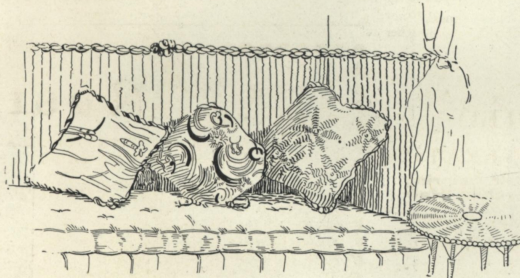
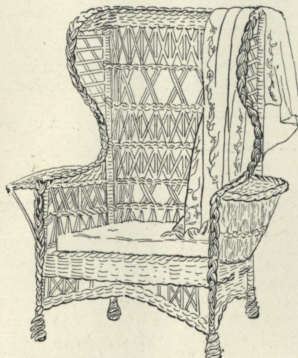
All the chairs, couches and the swing have cushions of khaki, covered on the under side with glazed cloth, which side is turned uppermost at night and during a shower.

Several dainty little tables of wicker are placed at intervals, and hold the latest periodicals. With the exception of the books, everything is rain-proof, and may be left out all summer. All around this wee paradise are high buildings full of busy people, but naught disturbs the happy individual in his bungalow.

This has all been accomplished for the benefit of the patrons of the establishment, but what a fund of ideas is set to work for a bungalow on one's own "skylight deck"—so simply and easily accomplished one would not feel impover-

In the evening the bungalow is in its glory and a simple device of wiring would secure electric incandescents flooding the place with light. This of course draws the ubiquitous mosquito and if a tiny Japanese incense-holder be filled with Persian powder and set to smoulder, the little pests will leave for other quarters where the bungalow is unknown. The Japanese incense would do as well only the odor destroys the scent of the flowers so precious in summer.

All the furnishings of the bungalow are equally appropriate to veranda furnishings. The swing hung across the angle in the veranda, screened by vines of honeysuckle and roses. The only article left out might be the couch, and in its place a long running seat built against the side wall, a frame and a mattress made in sections laid on it, the whole covered with khaki cloth and canvas. Against the wall



chair, with which everyone who has visited the Kew Gardens outside of London is familiar. The chair is so light that it is easily portable with one hand, and yet exceedingly strong and substantial.

One of the coolest, most satisfactory chairs for hot weather is the Formosa skeleton chair, a copy of the Chinese flat armchair. It looks its name. Not a superfluous bit of rattan in it. So open and cool, it is a perfect delight.

The long Hong Kong chair is built for solid comfort, with a high back for one's head, and a long extension supporting the feet. Two wide arms extend on either side, while on the right-hand one is a little device to hold a glass. A hole large enough to admit a tumbler is left in the weaving of the rattan, and from this, ex-

But the chef d'œuvre of this skylight deck is seen in the large roomy swinging seat, at the farther end, which is hung from the girders by ropes. It is patterned after the wooden swing seat, occasionally seen, but this is made of rattan, is very strong and twice the width and length of the ordinary swing seat. It takes the place of the somewhat time-honored hammock, is a thing of beauty in itself, and a positive luxury to lounge in. Across each corner is a little arrangement of wicker which allows for the holding of a pitcher and two glasses. As the overhead screen of bamboo forms a ridge in the center, this leaves an angular opening on one side of the end wall. This has been filled in by a fitted piece of Japanese fretwork. The swing, placed directly in front of it with hand-

ished with the expenditure, and in the winter all the furniture might be used for one's morning room or boudoir. The rattan could be stained any tint desired and if coated with spar varnish the color would be quite durable.

On most roofs there is either a high or low coping, varying in width. Boxes of blooming plants or ferns set on these would add to the charm of the bungalow.

One more chair whose usefulness is apparent is the Belknap armchair. It has a little shelf on one side and on the other a pocket of wicker, for a bit of embroidery or books. The back is broad and high, the seat low and spacious. A note of color is often pleasing in a neutral effect and a crepe scarf of some rich red tint thrown over the back would heighten the effect.

should be placed a strip of India matting running lengthwise and secured at the top with a braided rope. The rope is easily braided by hand, by forming a loop and pulling another loop through it. This seat may be taken into the hall or some room in the winter.

The rattan or wicker bird cage is an addition to the porch and a tame thrush would make melody.

India rugs should be spread on the floor.

The Arab folding table is a nice little bit of furniture and so convenient for a tray of fruit or the after-dinner demi-tasse.

This rattan furniture is also shown in tints of deep rich sealing-wax red, or forest green, and cushions of Roman stripe or plain color of contrasting shade are most appropriate.



# VOGUE PROOF IMPRESSIONS

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